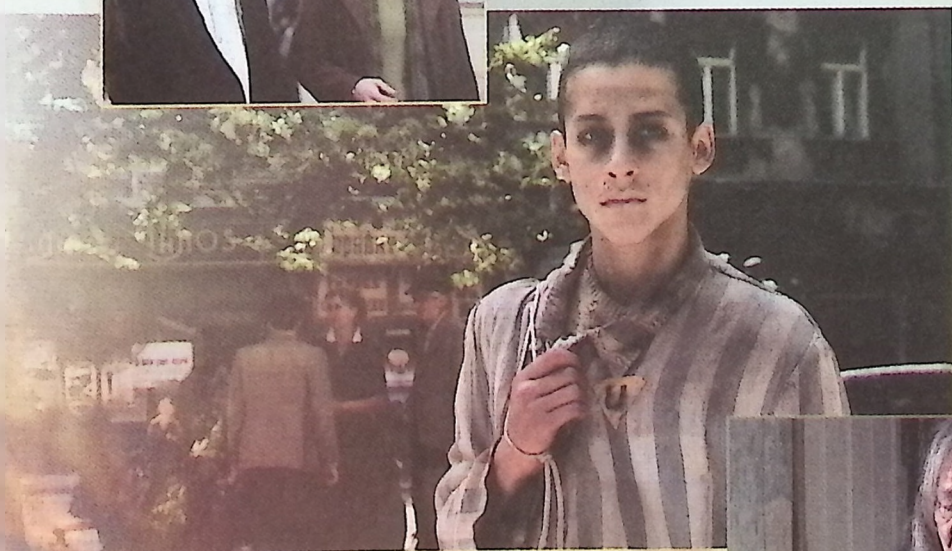


JEFFERSON MONTHLY

The Ashland Independent Film Festival



Poised for Another Season
of Cutting Edge Cinema





2005-2006

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Innovations in Irish Music

with Flook and Karan Casey

March 3 / 8pm

Innovations in Irish Music is a rare opportunity to enjoy two of Ireland's most illustrious bands for one evening of Celtic music.

From Ireland via the UK, Flook is an inventive and exciting quartet of two Irish and two British master musicians. This group possesses a rare blend of fiery technical brilliance, delicate ensemble interaction and a bold, adventurous musical imagination. Grammy winner, Karan Casey has been celebrated around the world as one of Ireland's greatest singers. Fully versed in the subtleties of traditional Irish tunes, her unique interpretations invite her audience to listen with new ears to older Celtic songs.



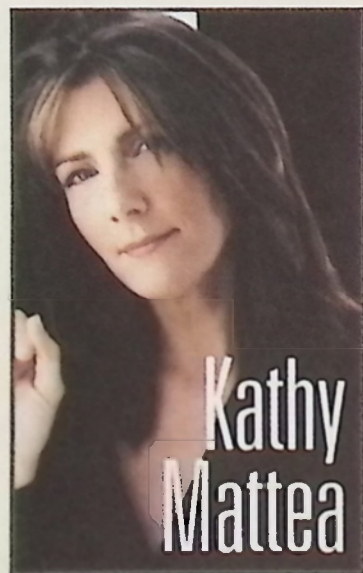
The Flying Karamazov Brothers

March 25 / 8pm

"These master jugglers are hilarious. Drop everything and go see them."

Gene Shalit, *Today Show*

The Flying Karamazov Brothers' unique blend of amazing juggling feats, music, and outrageous comedy has made them the best-known juggling troupe in America. The Karamazovs have enjoyed six successful and critically acclaimed runs on Broadway earning them both an OBIE and EMMY award. They have shared the stage with Frank Sinatra, The Grateful Dead, Dolly Parton, The Who, Robin Williams, The Blues Brothers and Peter Schickele (P.D.Q. Bach) at Carnegie Hall.



March 28 / 8pm

In an era of grandstanding artistry and pop celebrities who change with each new trend, Kathy Mattea has remained grounded in who she is — a folk-based roots performer and a well-written song's best friend. Holder of two Grammy Awards, five Country Music Association and two Academy of Country Music awards, including three for Female Vocalist of the Year, Mattea has established herself as a respected artist both inside and outside the country music community. She has charted more than two dozen Top 40 hits, including twelve Top 10s and four #1 singles. Mattea remains one of the most well-regarded female country stars of her era, a commercially successful artist who has injected elements of folk, bluegrass, gospel, and singer/songwriter intimacy into her music.

Helikon Opera Die Fledermaus

March 29 / 8pm

The Helikon Opera of Moscow will perform Johann Strauss's comic operetta *Die Fledermaus*. The Helikon Opera, directed by Dmitri Bertman and conducted by Kiril Tikhonov, has earned an international reputation for staging highly original productions of classic operas, which define the standard of world-class opera performance in Moscow and around the world. Helikon's notoriety among the opera world derives from its unique synthesis of all the classical elements of grand opera, gloriously sung, brilliantly dramatized, and intelligently directed. Winners of numerous Golden Mask Awards, Helikon recently won four of the five opera awards given in the opera division. Don't miss this rare opportunity to experience a fully staged opera in Redding — complete with an internationally renowned 50-member company and live orchestra.

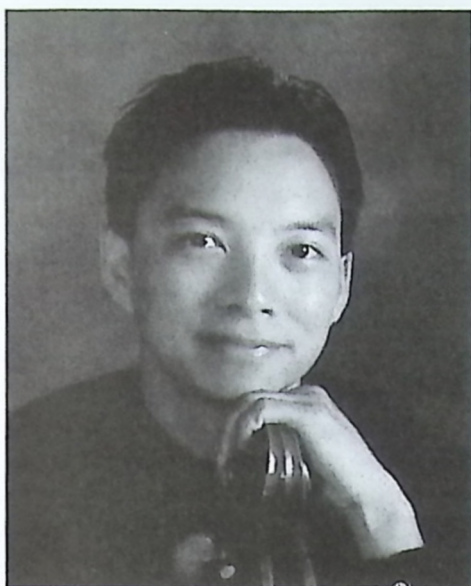


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Amos Yang performs with the Rogue Valley Symphony on March 3rd at 8 pm in Ashland at the SOU Music Recital Hall (see p. 28 for details).



Silly Wizard performs on *The Thistle & Shamrock* on March 5th at 9:00pm on JPR's Rhythm & News service.

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ON THE COVER

Scenes from films presented at the Ashland Independent Film Festival: (upper left) *Art School Confidential*, (middle) *Fateless*, (lower right) *Hank Williams First Nation*.

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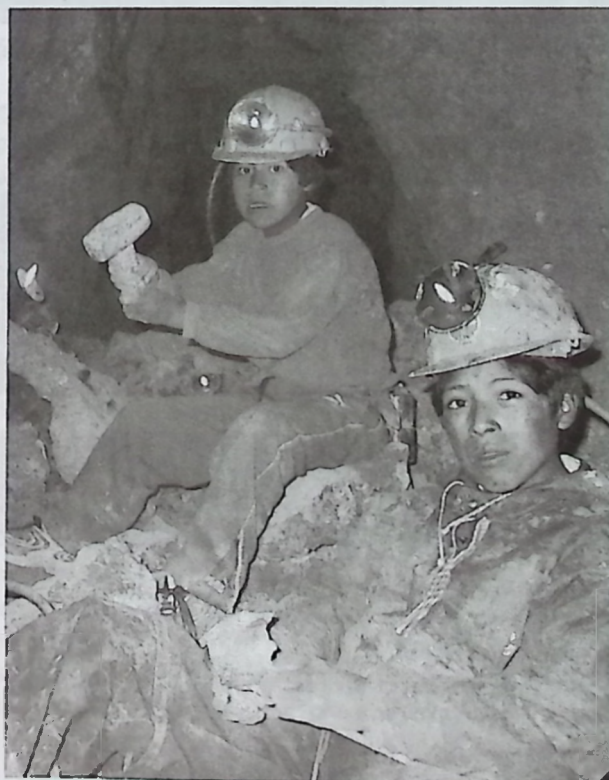
MARCH 2006

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AIFF's reputation continues to spread rapidly in the film industry, as films showcased here frequently go on to receive national attention (*What The #\$*! Do We Know?* and *The Wild Parrots of Telegraph Hill* are two recent examples). The Festival also presented the Academy Award® winning documentary *Born into Brothels* and this year has at least one Oscar winner. Filmmakers seek out the Festival for its seasoned audience engagement as well as Ashland's scenic and cultural attributes. As a result, film entries have tripled in three years — the 70 films featured this year were culled from an unprecedented 700 entries from around the world.



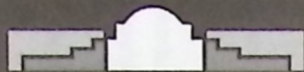
The Devil's Miner, a documentary presented at the AIFF that tells the story of 14 year-old Basillo and his 12 year-old brother Bernardino as they work in the Bolivian silver mines.

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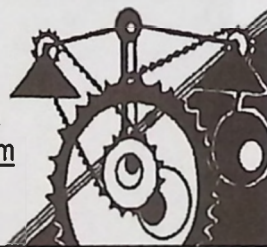
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See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

White Space

I began writing this column in Spring, 1975 when the station published its first “program guide” – which was a quarterly until Fall, 1977 when it converted to a monthly magazine. So, if one is counting, this is the 350th column I’ve written for our members.

A lot of things were different back then. The quarterly KSOR (our original single station and call letters) was just called a “program guide.” When it went to a monthly publication, it was re-titled *KSOR Guide to the Arts* which it remained until 1991 when it assumed the current title, the *Jefferson Monthly*. My column was originally called “From the Directors Desk” but, when the magazine was re-formatted in 1991 the folks who were then editing it didn’t like that title and suggested renaming my column “Tuned In.”

So, it’s fair to say that a lot of things have changed about what is now called Jefferson Public Radio, this publication, and my column over the past 31 years. One thing which hasn’t is that I go through a monthly exercise to decide what to write about and what to say about the topic I select. I’m told that people who write professionally refer to it as the terror of looking at “white space” – what used to be a blank piece of paper in a typewriter, which is how this column began, and is now a virtual white “page” on a computer screen. As a result, our editors always tell me that I am the last person who writes for the *Jefferson Monthly* to turn in copy each month. (Sorry, Abby!) Sometimes, late in the month, I actually feel a little guilty when I pass the *Monthly’s* editor in our office because we both know I am “late” again – and we kind of joke about it.

But one thing hasn’t changed about

this column. I started it because KSOR was a tiny, young thing and the community only had a glimmer of understanding about what it could become. Writing about what was going on inside the station, and inside public radio and the media industries nationally, helped explain our aspirations and our limitations. Some times the news was very local and personal. I’ve written

about members of our staff, and key friends, who helped build JPR and who have retired, resigned or passed away. I’ve written about our triumphs over weather, politics, finance and other challenges. I’ve sketched out ideas about the opportunities we’ve periodically identified to help strengthen our public service to the region – occasionally ideas about which some people were

skeptical at the time. I’ve had the chance to praise leaders who have done well and challenge federal agencies, and occasionally public broadcasting institutions, that I believed had gone astray from a solid public service mission.

The opinions I express are entirely my own. People might think that I’m speaking officially for the station, but that really isn’t true. If, as a team, the station management and staff wish to take a position on some matter, we gather, do so and express the point in that way. But that isn’t the point of this column. Most often, the point of view I express on things about which I write is entirely my own, so if my comments upset you from time to time, you should be upset with me, personally, rather than with JPR.

In the manner of internal office joshing, Paul Westhelle, who has most ably edited my columns for over 15 years, will sometimes say “Well, it really doesn’t make that much difference what you say because

only ten people read your column, Ron!” but we both know he’s kidding and, increasingly over the years, this column has drawn reader comment.

I try to respond to letters I receive in response to these columns but, with the press of other issues at hand, don’t always get to do so. But I do appreciate it when people take the time to register a reaction, whether positive or negative, and a lack of response doesn’t indicate a lack of appreciation on my part.

All of which just makes the monthly issue of staring at the white space, while deciding what to write about, increasingly challenging.

I started writing this column to try to explain what I thought was valuable for our members to know about the tiny piece of the world we occupy here at JPR, why it was important and what – at its best – we could do together to make the world a better place. The issues have evolved. The “goal posts” continue to move down the field – as they should for any entity that seeks to become more meaningful. And the communications world in which these issues play out has become increasingly complex.


So, my humble goal each month is to try to make some sense of those things for myself and for our readers. Next month, I guess I’ll work on my 351st attempt at doing so.

Thanks for your indulgence in the effort.




Ronald Kramer is Executive Director of the JPR Foundation.

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JEFFERSON ALMANAC

Diana Coogle

Cape Blanco Lighthouse

Located on the westernmost point of the continental United States, Cape Blanco's lighthouse lifts its brick arm into the air like a lonely Statue of Liberty, not to welcome seafarers into a port and immigrants to a new life but to warn them away. Twenty-five miles out to sea, the flashing light tells sailors in any weather that they are at Cape Blanco on the beautiful but treacherously rocky Oregon coast.

It is not the power of the electricity but the technology of the lens that makes the light so effective. The Fresnel lens is not only clever but stunningly beautiful. Like a four sided beehive of glass prisms, its curved panels slope inward towards the magnifying-glass center, the lower prisms curving upward, the upper ones downward until they meet around the bullseye that focuses

the light. When I discovered that the flash of light at this closeness was pale and innocuous to the eyes, I couldn't stop looking into the lens. The slow revolutions of the beautiful prisms and the steady blink of light were as mesmerizing as the waves below. Nothing could be more Zenfully inductive to meditation - quiet, beautiful, as eternal as the sea. The 19th- and early 20th-century lighthouse keepers must have been men of even temperament and deep peace, at least until the generator was installed to replace the kerosene lamps with an electric bulb, when the peace was shattered with an abominable roar.

When I think about the feeble light of kerosene lamps in my little cabin, I am amazed that this beautiful contraption of glass can throw the light of one such lamp more than twenty miles. And when I think

how easily my kerosene lamp chimneys blacken from soot from malfunctioning wicks or become dull even when the wick doesn't smoke, I understand the prodigious daily task of the lighthouse keeper to clean and polish the multiple layers of the lens. The noise, I guess, had its compensation. But there would have been no relief in losing the acrid smell of kerosene, as generators carry their own foul fuel smells.

“

WHEN I THINK ABOUT THE
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THAN TWENTY MILES.

The Fresnel lens was invented by the eponymous French physicist in 1822. While his elementary-school teachers despaired over his failure to read and spell, his friends called him “the little genius” - his inventions made their popguns and bows the most powerful in the neighborhood. As a physicist Fresnel, noting that an open flame loses nearly 97% of its light and that reflectors increase

that efficiency by only 15%, invented a lens that turned that figure upside down, capturing rather than losing 83% of the light. Lighthouses all over Europe quickly adopted the new technology, but the United States, I'm sorry to say, did not because Stephen Pleasonton, then in charge of federal lighthouses (let us name names here), was a parsimonious man who didn't think saved lives justified the enormous cost. European mariners complained bitterly about the puny lamps lighting America's coasts. The public uproar resulted in a Congressional investigation that led to proper funding. In 1841, the first lenses were installed on the East coast and in 1870 the Fresnel lens came to Cape Blanco. Champagne must have flowed as the lighthouse keeper, Mr. Burnap; its engineer, Lt. Col. Williamson; their families; and

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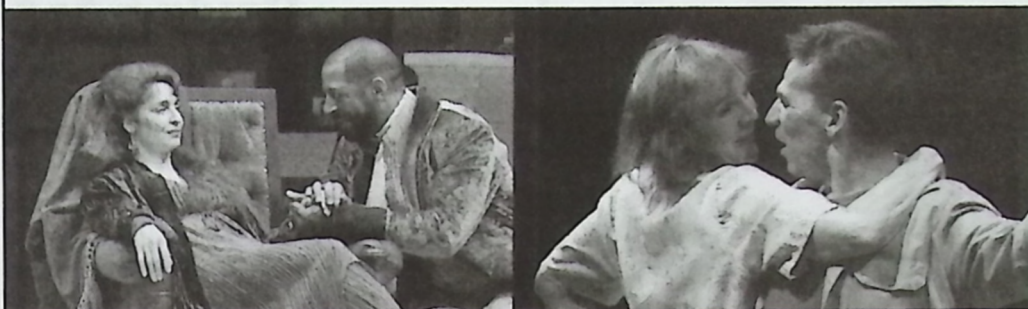
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Oregon Coast Guard dignitaries watched the beautiful large lens light up. Then surely, if the wind were not too high, they hastened over the hills to as great a distance as reasonable and turned to see the powerful light beaming silently across the landscape and far out to sea. 

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

Oregon Shakespeare Festival.

2006



left, *The Philanderer* (2005):
Vilma Silva & Derrick Lee Weeden.
Photo by David Cooper.
right, *By the Waters of Babylon*
(2005): Catherine E. Coulson &
Armando Durán.
Photo by Jenny Graham.

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JEFFERSON PERSPECTIVE

Russell Sadler

Paying for Population Increase

Population growth doesn't pay — it costs. Oregon's population doubled between 1960 and 1990. A report in 2000 from Portland State University's Center for Population Research and Census predicted Oregon's population will double again by 2025. But tax limitation initiatives in the 1990's stripped Oregon's state, city and county governments of the flexibility and autonomy to cope with the costs of growth they had 45 years ago.

The conservatives who governed Oregon during the post-World War II housing boom proudly ignored the costs of growth. Growth meant prosperity in a state that had been an economic backwater on the West Coast prior to World War II. Good government meant the least government and the lowest taxes.

By the early 1960's the predictable result of this neo-Victorian economic philosophy was an epidemic of overcrowded schools, congested highways, polluted rivers, dirty air, inadequate parks and a growing public concern with the consequences of growth and urban sprawl. A backlash against this laissez-faire attitude was inevitable.

In the early 60's under Gov. Mark Hatfield and State Highway Commission Chairman Glenn Jackson, the state began building hundreds of miles of Interstate freeway replacing aging Highway 99 north and south through Western Oregon and Highway 30 east and west through Eastern Oregon. The freeways relieved, at least for a time, the perceived traffic congestion.

Television commentator Tom McCall's early 60's documentary "Pollution In Paradise" heightened public awareness of the delayed costs of growth. McCall won the race for governor in 1966 promising to clean up the Willamette River. He called it an "open sewer." Pulp mills dumped untreated pulp liquor directly into the river. Cities pumped untreated sewage into

the Willamette. Suburban septic tanks polluted the water table. McCall persuaded the Legislature to pass laws requiring all Oregon cities to have complete sewage systems, prohibited construction of high density subdivisions on septic tanks and created tax credits to help finance pulp mill pollution control.

In 1969, growing public concern with urban sprawl and what McCall colorfully labeled "sagebrush subdivisions" and "coastal condomania" prompted the Legislature to enact land use laws requiring all Oregon cities and counties to adopt zoning and comprehensive plans to control growth. When this token effort proved inadequate, the 1973 Legislature approved Senate Bill 100 creating urban growth boundaries and restricting uses outside them that conflicted with agriculture and forestry.

Local school districts were controlled by locally elected school boards with as much as 80 percent of their budgets coming from locally raised property taxes prior to 1990. School boards reduced overcrowding with large scale, voter-approved building programs and hired more teachers to educate the "Baby Boomers."

Individual cities and school districts reacted differently to the growth issue because each community had so much autonomy. Local voters decided exactly how much money would be spent because they approved — or disapprove — local property taxes to pay for it.

Much of the construction of sewer and water systems, schools and other local improvements was financed with 30 year bonds. Many of those bond issues are now paid off, just as the infrastructure has reached its capacity by the doubling of Oregon's population.

As Oregon's population doubles again in the next 20 years, state and local governments face the prospect of financing the

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infrastructure to accommodate the new growth. But Oregon government no longer has the flexibility and autonomy that allowed it to deal with the delayed costs of growth in the 1960's, 70's and 80's.

The federal government paid \$90 for every \$10 Oregon put up to build its interstate highways. That money is no more. The 1973 Clean Water Act paid state and local governments \$75 for every \$25 Oregon put up to build sewer and water systems. That money is no more.

But the costs of growth do not stop accumulating simply because politicians refuse to raise the money to pay for them.

During the last decade and a half, the Republicans who controlled the Legislature ignored the costs of growth as their counterparts did more than 50 years ago, The Republicans cut taxes for their campaign contributors and borrowed the money to run state government. They borrowed about \$2.5 billion to repair Oregon's deteriorating roads and bridges. They borrowed nearly another \$1 billion to pay to build and operate the prisons required by Measure 11. They opposed Measure 30 to raise a surtax to pay government operating costs during the recession. Their "secret plan" was to borrow another \$450 million to pay government operating expenses.

Now State Treasurer Randall Edwards warns the Legislature the state's credit is tapped out. Edwards says the New York bond markets will not lend Oregon anymore money without new tax revenues to back up new bonds.

It's a grim picture if fiscal irresponsibility as Oregon faces the costs of doubling its population over the next two decades. And no candidate running for governor or the Legislature is talking about it. 

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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The Ashland Independent Film Festival: Poised for Another Season of Cutting Edge Cinema

By Anne Ashbey and Louis Pierotte, AIFF Volunteers

"It is a coup – an astonishing event. I believe Ashland is just as exciting for a film festival as Park City. It has the restaurants, the lodging and the downtown theatre, but most importantly, the feel and the friendliness of the people."

Jeannette Paulson Hereniko, Founding Director Hawaii and Palm Springs International Film Festivals



One of the many short films in this year's AIFF, *A Thousand Roads* explores the lives of four Native Americans in Manhattan, Alaska, the Navajo Nation, and Peru.

Now in its fifth season, the Ashland Independent Film Festival has evolved from humble beginnings in the late 90's to a critically acclaimed national showcase, a "good match for Ashland and Southern Oregon, we are referring to the cultural events already in place here, such as the Oregon Shakespeare Festival and the Britt Music Festival" (*Medford Mail Tribune*).

Last year the AIFF attracted record attendance, with two-thirds of the showings sold-out and over 90% capacity. 75 films have been selected for this year's festival, being held April 6-10, featuring world premiere screenings in Ashland's art-deco Varsity Theatre. The 2006 line-up includes a mixture of short and full length documentaries and feature films, student works, animation and more.

Special film events are also being planned this year at the Historic Ashland Armory (known at the AIFF this year as The Arm) and ScienceWorks Museum. This year's non-profit festival includes *The Launch*, a film competition with entries from local students.

The majority of the Festival's 6000 attendees hail from Ashland and the Rogue Valley. However, the quality of the films and the breathtaking natural beauty of this area have attracted ardent film buffs from around the world. Fostering the AIFF's uniquely intimate relationship between audience and filmmaker is important to the staff and board. As in prior years, numerous filmmakers will personally introduce their work, and, after the

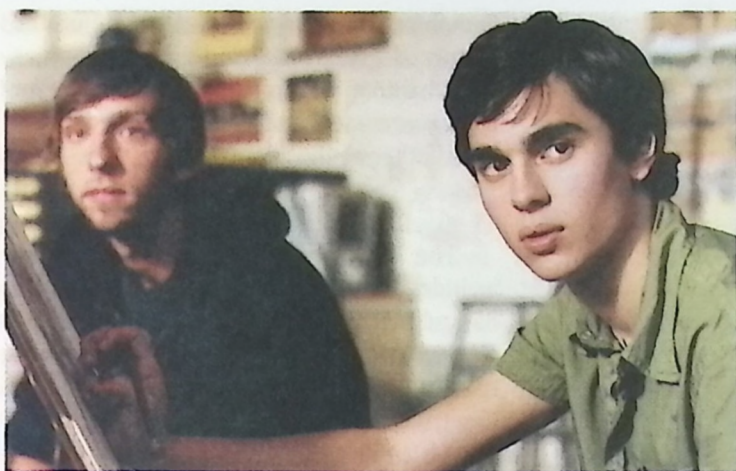
credits roll, take part in question and answer sessions with the viewers. This rare interaction with the director, writer or producer—and sometimes the actors—makes this vital experience unparalleled. Audiences also have the unique opportunity for further discussion at Filmmaker Forums, and to rub elbows over a late night drink at the Filmmakers Lounge at The Black Sheep Pub and Restaurant.

AIFF's reputation continues to spread rapidly in the film industry, as films showcased here frequently go on to receive national attention (*What The #\$*! Do We Know?* and *The Wild Parrots of Telegraph Hill* are two recent examples). The Festival also presented the Academy Award® winning documen-

tary *Born into Brothels* and this year has at least one Oscar winner. Filmmakers seek out the Festival for its seasoned audience engagement as well as Ashland's scenic and cultural attributes. As a result, film entries have tripled in three years – the 70 films featured this year were culled from an unprecedented 700 entries from around the world.

Opening Night Film

For the first time in a number of years, the AIFF will have an Opening Night Film. Following the film festival tradition, *Art School Confidential* will show once at the Varsity Theatre. Director Terry Zwigoff's latest premiered at the 2006 Sundance Film Festival. Zwigoff's *Crumb* won virtually every award for doc-



ABOVE LEFT: Director Terry Zwigoff's *Art School Confidential* will show once again at the Varsity Theatre. **ABOVE RIGHT:** AIFF's Artistic Achievement Award winner Henry Jaglom's latest film, *Going Shopping*. **BELOW:** *Moongirl*, an animated film from Laika Entertainment in Portland (formerly Vinton Studios), whose recent work includes Tim Burton's *Corpse Bride*.

umentaries in 1995, including the Grand Jury Prize at Sundance and was hailed by more than 100 film critics as one of the top 10 films that year.

The script for *Art School Confidential* was adapted by artist-writer Daniel Clowes from his cult comic strip and produced by John Malkovich. The film tracks an art student who reveals his desire to emulate his idol, Picasso, and become the greatest artist of the 21st century. Anxiously emerging from the hell of being a high school bully target and invisible to girls, he flees his suburban home for an East Coast art school, where transformation, he imagines, is just a brushstroke away.

Max Minghella stars with Sophia Miles, the female lead in this year's *Tristan & Isolde*. The film also features Malkovich, Anjelica Huston, Steve Buscemi and Jim Broadbent.

Artistic Achievement Award

In another first, the AIFF showcases the work of Henry Jaglom and will honor him with an Artistic Achievement Award. Kevin Thomas of the *Los Angeles Times* says "Henry Jaglom is the definitive independent, one of America's most important filmmakers." On Saturday evening at 6 p.m. at The Arm, Jaglom will present a "rough cut" of his upcoming film *Hollywood Dreams*, to be released theatrically later in the summer. He will welcome audience feedback and share his process. Joining him will be the star of the film, Tanna Frederick. The AIFF will also present the Jaglom's latest film, *Going Shopping* a few of his classics *Festival in Cannes* and *Last Summer in the Hamptons*, and *Déjà vu at the Varsity Theatre*.



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Jaglom has had a long career in film, editing *Easy Rider* with Dennis Hopper and training with Lee Strasberg at The Actor's Studio. He has written, directed and acted in numerous feature films and was the subject of tributes at the American Film Institute/Los Angeles Filmfest in 1993 and the New York/Avignon Film Festival in 1996. Jaglom is unique in the extraordinary degree to which his movies reflect his deeply felt personal concerns – and those of his friends and culture. "In my work I try to understand what I'm going through – and what the people close to me are going through – at particular times in our lives," Jaglom explains. "*Festival in*

Cannes explored the behind the scenes world of moviemaking that I have been a part of my entire adult life, the excitement and the duplicity, the desperation and the rewards; and *Going Shopping* is an attempt to portray another complex aspect of women's lives that is usually overlooked by mainstream Hollywood. *Hollywood Dreams* deals with our culture's obsession with fame and its effects on a young woman desperately pursuing it."

The Parties

The 2006 Opening Night Bash is on April 6 at ScienceWorks and features *Savor the Rogue*, a tasting highlighting the Rogue Valley's many gourmet delicacies. The Bash is hosted by the award winning and internationally acclaimed Rogue Creamery, and features their cheese as well as Dagoba Chocolates, Gary West Meats, Southern Oregon's renowned wines and more. Another highlight that evening is an installation of *Hidden Inside Mountains*, by world renowned recording and performance artist Laurie Anderson. *Mountains* was commissioned by *WORLD EXPO 2005* in Aichi, Japan and debuted there on the largest high definition *Astrovision* screen in the world – 4 stories high.

The AIFF's Awards Celebration will take place April 9 at The Arm. The gala begins with local wine, beer and spirits, and dinner includes entrees and desserts from many of the Rogue Valley's finest restaurants. Henry Jaglom's Artistic Achievement will be presented, and after screening film clips from the five finalists in each category, seven juried prizes honoring the best of the 2006 festival will be awarded. The ceremony culminates with the

announcements of the audience awards in the narrative and documentary categories based on the tallying of thousands of viewer ballots during the Festival.

The Festival again coincides with the ever-popular Ashland tradition of the First Friday Art Walk. At least one officially selected AIFF exhibit – a Spencer Tunick photography collection featured in the film *Positively Naked* – will open Friday, April 6 at Houston's Custom Framing and Fine Art. *Positively Naked* documents Tunick photographing 85 HIV+ people who come together to celebrate survival, combat stigma and bare it all. With strength, humor, and heart, *Positively Naked* celebrates the preciousness of life and the transformative power of art.

Special Events at *The ARM*

On Friday night, April 7 the AIFF will host a special film party at The Arm featuring the film *Make It Funky!* The film fea-

tures a world class lineup of musicians, including the Neville Brothers, Allen Toussaint, and Bonnie Raitt playing the spicy gumbo of New Orleans sounds that took over the world, influencing the course of popular music for over a century. *Make It Funky!* is a raucous tribute to the musical heritage of the Crescent City. There will be plenty of chairs for comfortable seating and there will be ample room to get up and "get funky." Proceeds from the event benefit victims of Hurricane Katrina through Film Aid International, an organization with innovative programs reaching the world's most vulnerable through the power of film.

On Saturday afternoon, April 8 at The Arm, world-class theatre organist Dennis James will perform the original score of *Phantom of the Opera* live, accompanying a special one-time screening of a fully restored version of the 1925 landmark silent film. James recently had the honor of performing the score with the prestigious Chicago

Symphony Orchestra. This version of the renowned classic, starring Lon Chaney as the Phantom was one of the first horror films ever created and is still regarded as the grandfather of the silent-film genre.

Family Program

The annual AIFF Family Program includes short films for children from 5 to 85 and will feature *The Man Who Walked Between the Towers*. The animated film, narrated by Jake Gyllenhaal, is inspired by the true story of Philippe Petit, a young French aerialist, and his daring 1974 high wire walk between the twin towers of the World Trade Center. The excitement of Petit's feat is brought to life in this adaptation of Mordicai Gerstein's Caldecott award-winning children's book. The film complements this season's Oregon Shakespeare Festival production of *Up*. The play explores the life of Walter Griffin, 16 years after he managed to float above

OSCAR NOMINEES

Five of the AIFF's Official Selections for the 2006 event are nominated for Academy Awards. The Festival also showcased another 2006 nominee in a special screening last fall. Two selections were among the five nominated in the feature Best Feature Documentary Category, *Darwin's Nightmare* and *Enron: The Smartest Guys in the Room*. The AIFF features another nominee, *Murderball*, in a special screening in October of 2005.

In the Best Documentary Short Subject, the festival's selections include three of the four nominated. *The Death of Kevin Carter: Casualty of the Bang Bang Club*, *A Note of Triumph: The Golden Age of Norman Corwin* and *God Sleeps in Rwanda* were all singled out as potential Academy Award Winners.

Directed by Alex Gibney, *ENRON: The Smartest Guys in the Room* is the inside story of one of history's greatest business scandals in which top executives of America's 7th largest company walked away with over one billion dollars while investors and employees lost everything. Based on the best-selling book *The Smartest Guys in the Room* by Fortune reporters Bethany McLean and Peter Elkind and featuring insider accounts and incendiary corporate audio and videotapes, Gibney reveals the almost unimaginable personal excesses of the Enron hierarchy and the utter moral vacuum that posed as corporate philosophy.

Darwin's Nightmare is a clear-eyed examination of the underbelly of Globalization and was named Best Documentary at the American Film Institute/Discovery Channel SilverDocs Festival and the European Film Awards. Feeling more like sci-fi/horror than documentary, the film is the stranger-than-fiction tale of two relentless killing machines: the Nile Perch which, over the course of a few decades,

ate through everything that used to live in Tanzania's Lake Victoria; and the foreign capitalists who introduced that non-native fish in order to sell it to European consumers.

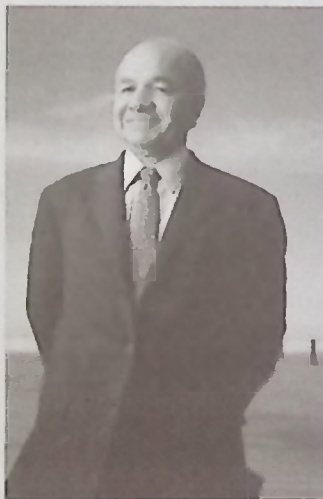
The Death of Kevin Carter traces the rapid rise and faster fall of the Pulitzer Prize-winning South African photojournalist. Carter's award-

winning snapshot of a starving Sudanese girl being stalked by a vulture thrust him into the media spotlight, but it also mired him in controversy about his responsibilities to his subject matter. Coupled with a personal tragedy that struck just after he won the prize, the firestorm around Carter quickly consumed and destroyed him.

Note of Triumph: The Golden Age of Norman Corwin. On the evening of VE Day, May 5, 1945, Norman Corwin, the oft called "poet laureate of radio drama," presented an hour program which galvanized and electrified the nation. The broadcast *On a Note of Triumph* was a moment that would mark the end of a long national struggle, and, in another sense, set a new standard for the art of radio drama.

God Sleeps in Rwanda is narrated by Rosario Dawson of *Rent* and *Sin City* fame. Between April and July 1994 Rwanda's extremist Hutu government waged a campaign of propaganda and terror that turned its Hutu majority against its Tutsi minority. The violence culminated in one of the worst crimes ever witnessed by humanity: the

Rwandan genocide. The genocide left the country nearly 70% female and handed Rwanda's women an extraordinary burden and an unprecedented opportunity. Stepping into roles traditionally held by men Rwandan women have changed their world. In a culture that historically prohibited women from performing even the most rudimentary of tasks they are now becoming heads of households and business owners, mayors, legislators and ministers of state.



Directed by Alex Gibney, *ENRON: The Smartest Guys in the Room* is the inside story of one of history's greatest business scandals.

the earth in a lawn chair suspended from weather balloons, and his imaginary dialogue with Petit.

The Family Program also features an award winning local student film, *A Day at Mt. A*. The film was produced by 4th graders at Walker School in Ashland; it won Best Film in the Elementary School category at *The Launch*, a local student film competition. Also featured is *Moongirl*, an animated film from Laika Entertainment in Portland (formerly Vinton Studios), whose recent work includes Tim Burton's *Corpse Bride* and other short films.

Keeping in the tradition of showing a feature-length, family oriented film following the Saturday and Sunday program, the Festival presents *Spirit Bear: The Simon Jackson Story*. Based on a true story, young teenager Simon Jackson is attacked in the BC wilderness and rescued by a rare white Kermode Bear. He takes on the powerful forestry industry and the provincial government, campaigning on behalf of the 'spirit bear' and their last intact habitat.

For the first time the Festival will show a film at the ScienceWorks. *The Blue Butterfly*, starring William Hurt, is part vision quest, right of passage, and poignant testament to the healing and redemptive power of love. Inspired by a true story, ten year-old Pete Carlton is diagnosed as terminally ill. His determined mother will stop at nothing to ensure the fulfillment of her son's dream — to catch the most beautiful butterfly on earth, the legendary Blue. With only months to live, Pete is convinced that this magnificent, azure winged, rain forest butterfly can reveal the mystery of life to him.

Free Local Program

As in previous years, the Festival will offer a free Local Program of works by our region's filmmakers, and will feature the winners of the *The Launch* student competition, a short film with Michael Cera from the *Arrested Development* TV series and a film by Southern Oregon University Student Clint Bowers. *Oil: The Hummer Diaries*, the winner of the *The Launch* Middle School competition, was directed by former Ashland Middle School student Noah Phillips-Edwards and explores where oil comes from. Another of Phillips-Edwards' films, *Feliz Gravitax: The Story of Isaac Newton*, is an official selection and plays with *Suzuki Speaks* and *Escape Velocity*. *Luck*, a visual journey into the meaning of Lost and Found, took the hon-



The Man Who Walked Between the Towers, an animated film, narrated by Jake Gyllenhaal, is inspired by the true story of Philippe Petit, a young French aerialist, and his daring 1974 high wire walk between the twin towers of the World Trade Center.

ors in the *The Launch* High School competition. Filmmaker Nisha Burton, from Ashland High, completed the short while participating in the Idyllwild Arts Summer Program in California. Southern Oregon Public Television's *Roseburg Blast* anchors the free program. Narrated by ABC national correspondent Barry Serafin, *Blast* chronicles one of the worst disasters in the history of small town America. On August 7, 1959, a delivery truck loaded with six-and-a-half tons of dynamite exploded and left downtown Roseburg in ruin.

Feature Films

A Thousand Roads, the signature film of the Smithsonian's National Museum of the American Indian on the National Mall, is directed by award-winning Klamath Falls filmmaker Chris Eyre (*Smoke Signals*.) The journey into the lives of four contemporary Native Americans takes a significant turn as they confront the crises that arise in a single day. A young Inupiat girl, a Navajo gangbanger, a Mohawk stockbroker, and a Quechuan healer, journey through the epic landscapes of Alaska, New Mexico, Manhattan, and Peru, drawing strength from their tribal roots to meet the challenges of modern life.

The feature production *Fateless* is based on 2002 Nobel Prize winner Imre Keresz' moving and disturbing novel about a Hungarian Jewish boy's experiences in German concentration camps and his attempts to reconcile himself to those experiences after the war. *The New York Times* says "the film is a work of art," and refers to "the delicacy of the light and the painterly composition of the frames." *The Times*

says, "What would I have done? How would I have behaved? This is a way of normalizing and domesticating something that surpasses comprehension. The achievement of *Fateless* is to work in reverse, to show us what it might have been like to endure atrocity as a form of ordinary reality, which is exactly what is hardest to imagine."

Hank Williams First Nation, filmed on the Woodland Cree First Nation in the Peace River Country of Northern Alberta, is a fictional tale of a remote Native Canadian community that takes on a certain charge when one of its own sets out on an ambitious adventure. 75 year-old Martin abruptly decides one morning that, before he dies, he must visit the grave of his long time hero Hank Williams. He sets out for Tennessee on a Greyhound, accompanied by his 17 year-old nephew. As the two travelers gain human-interest-story-of-the-week status in the American press, the news trickling back home provides a unifying spark to a variety of colorful characters.

A Dios Momo tells the enchanting story of an 11-year-old street boy in Uruguay. Obdulio sells newspapers for a living but cannot read or write. He finds a magical "Maestro" in the night watchman of the newspaper's office. His charismatic mentor not only introduces him to the world of literacy, but also teaches him the meaning of life through the music and mythical nights of the irreverent and provocative Uruguayan Carnival.

Documentary Films

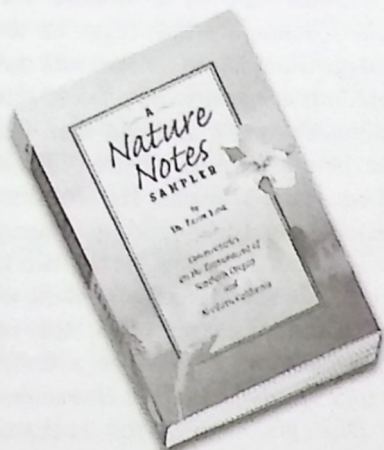
Shakespeare Behind Bars follows an all-male Shakespeare company working behind bars at Kentucky's Luther Luckett Correctional Complex. For one year, a cast comprised of convicted felons rehearses and performs a full production of Shakespeare's last play, *The Tempest*, a play fittingly about escape, forgiveness, and reconciliation. Following these men through their creative process, the film explores the universal themes of mercy, transformation and redemption. Can art really transform the human conscience? Who deserves forgiveness?

The Real Dirt on Farmer John is a personal documentary about John Peterson, a farmer, artist, and eccentric in rural Illinois. After the death of his father during the late 1960s, John turns his traditional family farm into an experiment of art and culture, making it a haven for hippies, radicals and artists.

CONTINUED ON PAGE 15

A Nature Notes

S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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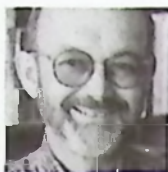
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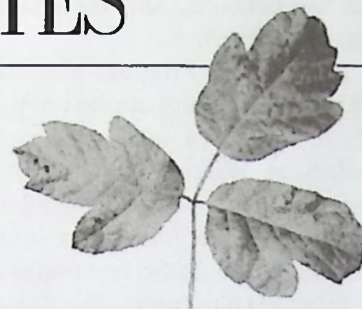
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NATURE NOTES

Frank Lang

Spring Hazards



The advent of spring has Nature Notes on a public service kick. Does the warm spring weather send you outdoors to enjoy nature? If it does, realize that plants and other animals are enjoying spring as well. Humans are not the only creatures that get active, so do poison oak, ticks, and rattlesnakes. Maybe it is time for some reminders.

Poison oak is wide spread in southern Oregon and northern California below 4000 feet elevation. Its close relative, poison ivy, is less common east of the Cascades, but just as nasty. As many of you know, "Leaves of three, leave it be." This small shrub's short, tawny branches bear attractive shiny reddish-green leaves with a single leaf stalk and three leaflets. All parts of the plant contain an oil that causes a most miserable itchy, scratchy, seepy contact dermatitis in susceptible human beings. What to do? Stay out of it, even if you have never had it before. A rude surprise might await you otherwise. If you have to be in it, cover up; long trousers, long sleeved shirt, gloves. There are some drug store products that help both before and after exposure. Get some advice from your friendly neighborhood pharmacist. Be careful when you untie your shoes and take them off. You can contaminate yourself then and later from oil on your boots and shoelaces. And remember: you put your clothes into the wash. A contaminated spouse or significant other might be worse than the itch. If your dog or cat has been in poison oaky woods, don't pet them. Be careful if you feel the need to take part in the nitrogen cycle in the woods. That can be very uncomfortable.

Ticks are likely out in force, clinging to low vegetation, waiting for some unsuspecting mammal to wander by so they can crawl on board for a blood meal. They burrow in, secrete fine juices that prevent blood coagulation and may contain various viruses that causes diseases like Rocky Mountain spotted fever, or bacteria that may give you Lyme disease. Once again, cover-up if you worry about

such things. Light colored clothing make a crawling tick more visible. There are tick sprays that help keep them off. It is important that you do a tick check when you get home which, by the way, can be entertaining in the right company. Find an embedded tick? Get the tweezers and gently pull the buggie straight out. Twisting clock or counter clockwise is forbidden. Be sure to grab it by the head. Don't squeeze its fat abdomen like a turkey baster. Squirting its vital juices into your blood stream is not a good idea. Save the tick to show your doc just in case flu-like symptoms and strange rashes do occur.

Now then, rattlesnakes. Idiots who handle poisonous snakes suffer the most bites. Watch where you put your hands and feet, or sit. Believe me, those snakes do not want to waste valuable venom on humans. If you happen to get bitten, calm down (if possible) and get yourself to the nearest hospital post haste. It might help if you remember that venom is not injected in many cases. One wag once said that the best snakebite kit is a quarter for a phone call to the hospital to let them know you are on your way and a set of car keys. Provided there is coverage, taking along a cell phone is a good idea.

Poison oak, ticks, and rattlesnakes aren't enough? Be on the lookout for dead birds. West Nile Valley fever is here. In Oregon, as of October 2004, West Nile virus has been found in 5 humans, 23 birds, and 32 horses. That is the bad news. The best that Nature Notes can do for good news is to tell you that the disease rarely causes death in humans. What to do? Stay inside when mosquitoes are biting, use insect repellent, and drain standing water to prevent mosquitoes breeding close to home. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

World Music Traditions Come to Life

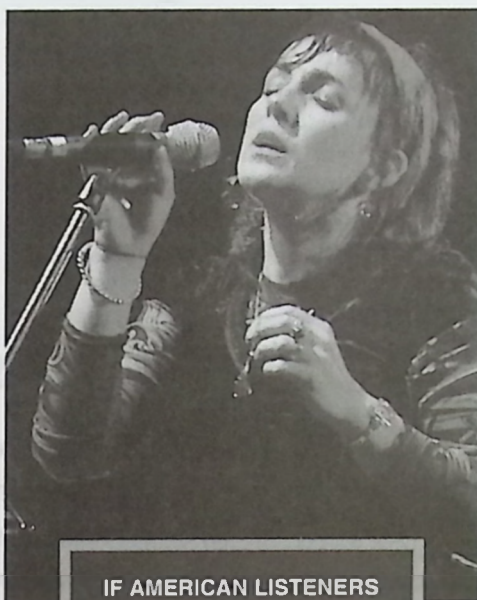
By Maria Kelly

One World Concert Series is looking forward to presenting two great world music traditions in its next two concert events this month. Both Celtic and Hawaiian heritages will be celebrated by some of the most exciting performers in their respective genres with these three innovative bands over two weekends.

Innovations in Irish Music is a rare opportunity to enjoy two of Ireland's most illustrious bands for one evening of Celtic music on Saturday March 4 at the SOU Music Recital Hall in Ashland at 8pm. This same performance will also be featured the previous evening on the JPR/Cascade Theatre performing arts series in Redding, CA on Friday March 3.

The first of two bands to perform in this evening will be Grammy-award-winning artist, Karan Casey, who has been critically acclaimed around the world as one of Ireland's greatest singers. *The Wall Street Journal* has described her as one of the true glories of Irish music today. Her unique interpretations compel the listener to hear with new ears some of the more traditional songs. To this effect the Boston Globe states that "Casey's voice is among the loveliest in folk music, and she is a wonderful interpreter of both contemporary and traditional material." They also compare her intimate vocal style to the greatest torch singers, such as Billie Holiday, remarking that "she makes us believe she is sharing confidences, singing just to us." She has also been called "the most soulful singer to emerge in Irish traditional music in the past decade" by *The Herald* in Glasgow.

When with Solas, Karen Casey recorded three albums in just four years, and won NAIRD awards for each. She has played with Bela Fleck, Iris De Ment, Jerry Douglas, The Chieftains and Paul Winter while touring extensively in America, Europe and Japan. Karan Casey has performed at many prestigious venues, including the Kennedy Center, A Prairie Home Companion, Mountain Stage, Strawberry Music Festival, Symphony Space, Knitting Factory, Kentucky Center



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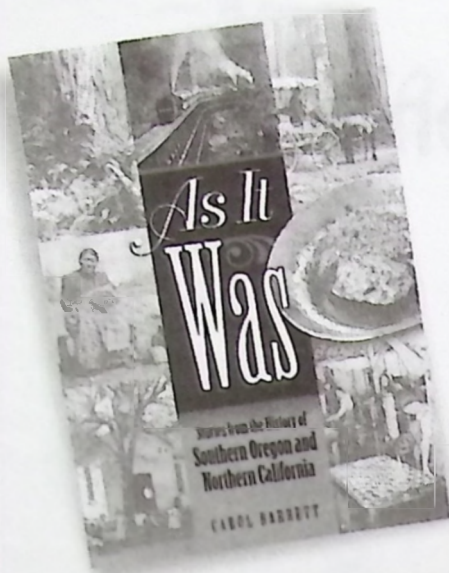
for the Arts, and (participating in Paul Winter's Solstice Celebrations) the Cathedral of St. John the Divine.

From Ireland via the UK, comes Flook, an inventive and exciting group, featuring melodically dazzling flutes over a hard-driving rhythm section of guitar and bodhran. Flook is a quartet of two Irish and two British master musicians who create what *The Scotsman* calls "one of the most enthralling sounds around." A funky-up four-piece acoustic band, Flook spins traditionally rooted tunes into a breathtaking sound. This group possesses a rare blend of fiery technical brilliance, delicate ensemble interaction and a bold, adventurous musical imagination. The result is musically astonishing. Flook has toured extensively in the US, Europe, Japan and Australia and headlined Peter Gabriel's WOMAD

Festival in Adelaide. They were also nominated as Best Album in the BBC Folk Awards in 2002 and Flook members Sarah Allen and John Joe Kelly were voted Best Female and Male Musicians of the Year by the Irish-American News. With this powerful group, the traditional musical form will never be quite the same. Yet Flook has won over even the purists with their sound.

If American listeners figure that Flook is just another Celtic band genuflecting to tradition, they should think again. This is a group that's now revered on both sides of the Atlantic for their distinctly non-traditional approach to what many hold sacred and untouchable. Their U.S. tours inevitably produce packed houses of fans thirsty for a completely modern and fearless take on flutes, frets and skins innovation. Their all-instrumental approach lays a hefty dollop of dance-inducing jubilation onto the proceedings, while at the same time keeping their Celtic-grounded sound sparse, airy and at times, downright ethereal. *The Scotsman* has called their music "Sheer musical magic... Stunning technique, impossibly agile rhythm work and virtuoso flights of jazzy improvisation add up to one of the most enthralling sounds around." In the hands of four of the most talented and

CONTINUED ON PAGE 17



As It Was: Stories from the History of Southern Oregon and Northern California
BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

"Don't Be Evil": Google Takes a Stand

Google goes to court this month for refusing to comply with a Department of Justice (DOJ) subpoena ordering the search engine giant to cough up a list of every website address it's indexed as well as 1 million random search queries.

The DOJ request was part of an effort to assess the prevalence of "harmful to minor" (or, HTM) content on the Internet. HTM is content, such as pornography, that minors might accidentally stumble-click across while searching on search engines like Google for seemingly innocuous search terms like "pussy-cat".

The DOJ claimed that the handing over of such data was necessary for assessing the effectiveness of the Child Online Protection Act (COPA).

COPA has been in legal limbo since 1998, when Congress passed the legislation making it a criminal act to post free online material that was considered to be HTM.

Felony penalties range from daily fines of up to \$50,000 and six months imprisonment for website operators who perpetrate such HTM acts.

The American Civil Liberties Union (ACLU), Electronic Frontier Foundation (EFF) and other civil liberties groups opposed COPA on grounds that it was too broad and over-reaching. Led by the ACLU, the controversial COPA quickly found its way into the courts. The ACLU lawsuit (Ashcroft v. ACLU) contended that COPA was unconstitutional because it restricted

freedom of speech. The ACLU sought an injunction against enforcement of the new law, arguing that there were "less restrictive" alternatives to COPA, such as website blocking or filtering technology.

As part of its defense against the ACLU lawsuit, the DOJ wants to know the effectiveness of that blocking and filtering technology.

The DOJ believes that the information they need to determine this resides in the databases of major search engines, which is why they've subpoenaed Google, AOL, Yahoo! and Microsoft. The latter have already complied with DOJ request.

Google refused to comply with the DOJ subpoena, adding that, "Google is not a party to this lawsuit and their [DOJ] demand for information overreaches...we intend to resist their motion vigorously."

According to the motion, the DOJ is seeking "the text of each search string entered into Google's search engine over a one week period."

"The production of those materials," the motion states, "would be of significant assistance to the government's preparation of its defense of the constitutionality of this important statute."

The DOJ claims that the subpoenaed search data would assist "efforts to understand the behavior of current Web users, to estimate how often Web users encounter HTM material in the course of their searches, and to measure the effectiveness of filtering software in screening that material."

While that information would be of lit-

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WHILE THE GOVERNMENT'S
GOAL OF PROTECTING MINORS
FROM THE SCOURGE OF
PORNOGRAPHY ON THE
INTERNET IS ADMIRABLE AND
NECESSARY, GOOGLE'S
STANCE TO CALL INTO
QUESTION THE
GOVERNMENT'S RIGHT TO
REQUEST THEIR INFORMATION
IS ADMIRABLE AND
NECESSARY IN ORDER TO
BALANCE THE GOVERNMENT'S
RIGHT TO KNOW WITH A
CITIZEN'S RIGHT TO PRIVACY.

”

the use to determine the effectiveness of filtering software, it would be a treasure-trove of information about user search behavior. Google collects and stores a massive amount of information about its users. All searches made are recorded in a database and stored *indefinitely*. Users of Google's Toolbar unknowingly provide information about all the specific searches they make as well as all the websites they visit. Meanwhile, users of Google's Gmail service provide the company with a record of their identity, a full record of all their searches and email, which combined can provide a tremendous volume of information about a user's behavior.

While the government's goal of protecting minors from the scourge of pornography on the Internet is admirable and necessary, Google's stance to call into question the government's right to request their information is admirable and necessary in order to balance the *government's right to know* with a *citizen's right to privacy*.

In the end, the information requested by the DOJ would not provide much useful data for determining the effectiveness of COPA. What it would do, however, is provide a glimpse into the inner machinery of a service that has quickly become the largest personal information gathering system in the world. And in an age of laws being stretched like Silly Puddy to justify the pressing need for "domestic surveillance", it's comforting to see Google fight back and stick to its informal corporate motto: "Don't be evil." Let's hope they will continue to stick to that and keep the fruit of user information high up on the tree of knowledge. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortx.com. Archives of his columns are available at his website, www.insidethebox.org.

FILM *From p. 11*

The film charts the end of this idealistic era as the 1980's farm debt crisis brings about the tragic demise of the farm. Out of the ruins of single-crop agriculture, the farm becomes one of the largest Community Supported Agriculture (CSA) farms in the United States. *Farmer John* won the Grand Jury Prize at five major film festivals and seven audience awards.

Suzuki Speaks captures the passion, vision and inspiration of world-renowned scientist and environmentalist Dr. David Suzuki as he speaks about humans and our place in the universe. Beyond the current paradigms shaped by scientific thought, the media and global economists, the world renowned Canadian delivers an intimate and dramatic examination. His powerful words, mixed with stunning live action and digital images, create a documentary not just to be watched – but experienced.

Trout Grass, an enchanting film written and narrated by native son David James Duncan (author of *The River Why*, and *Brothers K*), begins in a remote village in China with the intricate process of selecting bamboo specifically suited to building high-end fly rods. It follows a piece of bamboo through the hands of a master rod maker who feels "the power of unseen hands" assisting his work. Out on Rocky Mountain waterways, master storytellers Thomas McGuane and David James Duncan put their cane rods to the test. We learn the essence of a bamboo fishing pole and how it enables anglers not only to catch and release wild trout, but also find their niche in the natural order of a fluid universe.

Burning Man: Beyond Black Rock goes behind the scenes of a social revolution to reveal how the organizers, artists, and architects conceive, plan and create a city like no other, and why this unique culture may be coming to your town. The story of Burning Man is told from the inside out.

Clear Cut: The Story of Philomath, Oregon examines the conflict between liberals and conservatives in a rural Oregon logging town. Thanks to the generosity of local lumber baron Rex Clemens, every high school graduate in Philomath (which means "Lover of Learning") has his or her college tuition paid. But when a new Superintendent arrives from Chicago, the

administrators of the scholarship become concerned over the increasingly "liberal" direction of the schools.

Short Films

Many screenings will pair longer productions with notable shorts, and again the AIFF presents a complete block of short films. Audience members get a rare opportunity to see films that traditionally struggle to find mainstream distribution because of their length. Included among the 25 short films featured this year is *Ryan*, the 2005 Academy Award winner® for Best Animated Short. It is an unusual tribute to Canadian animator Ryan Larkin, producer of some of the most influential films of his time. *Victoria Para Chino*, a fictionalized account of a real life attempt to cross the U.S. border without documentation, received Honorable Mention from the Shorts Jury at the 2005 Sundance Film Festival. In *One Weekend a Month*, a single mom's life is changed forever when her National Guard unit is mobilized to Iraq. *West Bank Story* is a musical comedy set in the fast-paced, fast-food world of competing falafel stands in the West Bank. David, an Israeli soldier, falls in love with the beautiful Palestinian cashier, Fatima, despite the animosity between their families' dueling restaurants. In *Cúilín Dualach*, a boy strives to fit in as best he can in his small town in the west of Ireland, but that can be a difficult thing to do when your head is on backwards!

Membership passes for the 2006 AIFF are available now. Member film and party tickets are available on-line and in early March and at the AIFF box office at the Varsity Theatre March 20. Tickets go on sale to the general public March 22.

For more information about the Ashland Independent Film Festival, April 6-10 visit www.ashlandfilm.org. ■

AIFF volunteer Anne Ashbey is an internet marketing professional and her husband Louis Pierotti teaches in the English/Writing Department at Southern Oregon University.

Michael Feldman's

What'd'Ya Know?

All the News that Isn't

Iran throws CNN out of the country for reporting it has the right to develop nuclear weapons, when, in fact, they said the right to the peaceful use of nuclear annihilation.

Translation problem. Easy to get a rant wrong.

New Osama tape mistakenly delivered to American Idol; Simon hates it, but Paula Abdul is willing to work with him.

The terror threat level was not raised—since Ashcroft left, no one knows how to do it. Pretty much stuck on yellow, although they can flash it.

President Bush says he not only has the right to eavesdrop on personal conversations, but delights in repeating word-for-word exchanges between couples behind closed doors.

To show his support for the domestic spying program, Mr. Bush will personally visit the National Security Spy Center this week to personally put his ear (they use a glass, actually) to the wall. The agency is thought to be located in a cell phone kiosk at an Arlington, VA mall.

A secret Republican Party memo senses an "enthusiasm deficit" among party faithful, many of whom wonder where they were when the cash was being handed out. They can probably pay down the enthusiasm deficit.

The Mayor of New Orleans calls for a "chocolate city," and, as long as he's there, with nuts. Now supposing Pat Robertson had said white chocolate.

Medicare Prescription drug plans found to leave large areas of the elderly uncovered, particularly in hospital gowns.

And a study in the UK finds cell phones don't cause brain damage, it just sounds that way . . .

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

ON PRINCIPLE

Jane O'Keeffe

Thoughts on American Democracy

*JPR proudly partnered with the Oregon Council for the Humanities (OCH) and independent public radio producer David Welch and produced **On Principle**, a radio series with local roots and national significance. This innovative program invited Oregonians to think about and discuss five core principles of American democracy: individual freedoms, equality, economic opportunity, civic engagement, and justice. **On Principle** asks us to reflect on whether these founding principles continue to bind us together as a nation in the twenty-first century. Transcripts of the eight part series will be printed in the **Jefferson Monthly** through March of 2006. Audio versions of these essays are available on our website www.ijpr.org.*

Hi. My name is Analee Fuentes. I live in Coburg, Oregon, and I've been in Oregon since 1980—oh—'03. I'm an artist and a teacher, and I'm 51 years old.

Well, I grew up in the era of civil rights in the '60's, being very aware of the division in the country of the Vietnam War, watching a president fall from office in a state of disgrace. And feminism was really a part of my own personal experience as I was growing up. I was raised solely by my mother; she raised four girls in poverty. Having that as a context to come from really helped me be more aware of, oh, just social issues and how art and even teaching is a very political act. Many artists that I grew up listening to and that I follow, the core of their work is based in the freedom of expression and the freedom to explore and to try on new things and possibly even to do things that are offensive. I don't think I'm really doing my job as a teacher or an artist if somehow, and although it's not my intention, that I don't raise some hackles somewhere because it's, that's the heart of the arts.

Painting or drawing, making—creating

art which is meaningful to me is the best political action I can take. The other one that's very important to me as well, again, is teaching. I think teaching can be an extremely political act. You can instigate critical thinking skills. You can encourage people to, you know, examine themselves and their own beliefs and encourage civic dialogue through this artwork, so it's really a win-win situation when you have people participating in the arts and you have people that care and are invested in their own artwork.

One of the main things that I keep reminding myself of year after year, as I sit down at my table and cast my little Oregon vote, is how the women suffragists really worked on this project. I mean, at the very least, in order to honor our history as women, that is an important part of it for me. So I do it for them as well as my country now. As a Latina I really am curious to see how things play out for us, what kind of progress we make. It's kind of miraculous when you think about things like affirmative action being such a cornerstone of, and for me the real reason I was able to pursue a college degree. And if we're talking about democracy, I think really that diversity is a cornerstone of democracy.

We're trying to get an elementary school named, a new elementary school named after Cesar Chavez, and it was the first school in the state of Oregon to bear his name. And it was phenomenal the resistance at the school board meeting or the reasons that some of these individuals had for not caring—for not voting for this thing. They are much more comfortable and felt much safer voting for oh, other—you know, they can vote for Thomas Jefferson, but for some reason they can't vote, you know, for Cesar Chavez. I think it's a threat and it's also a reminder of diversity and people really have—they just dig their heels in when they feel fearful, which is essentially what I think is the basis of ignorance.

I'm a little bit fearful these days of things like censorship, the Patriot Act, just the secrecy of the administration, seeing women's rights, rights to reproductive issues; I'm fearful. I think we live in a real, a climate right now of real conservatism, and I'm watchful. I'll, you know, I can be moved to activism, I think, if that should come, and I'm just—I'm watchful, I guess, is probably the best word for me, and a little fearful. ■

SPOTLIGHT

From p. 13

adroit musicians anywhere, Flook's music has become a thrilling, swinging thing to behold.

One World then welcomes the return of Hawaii's hottest group, Hapa, on Sunday March 12 at the SOU Music Recital Hall in Ashland at 7:30pm. With a contemporary pulse and positive energy, Hapa's groundbreaking music connects firmly to the Polynesian past, featuring poetic ballads about the sea, the lushness of the land, and favorite chiefs all told through melodies rich in harmony and backed by virtuoso guitar. Add their signature dose of American acoustic folk/rock, Celtic and world influences and you have the essence of what the *LA Times* calls Hapa's music: "beautiful, fragile, spiritual, powerful". With the recent release of their 6th album, *Maui*, Hapa embraces the wider cultures of the pan-Polynesian South Pacific in this wide-ranging performance described as a soundtrack for 21st century Polynesia where native art, history and music are pulled together by the powerful force of Maui. Hawaiian Chanter/Storyteller Charles Ka'upu will join Hapa on stage and mesh tales of Hawaii's glorious past with dramatic and graceful Hula interpretations of story and song. These additional elements of story and dance will add cultural sinew to Hapa's strong musical bones in this evening of celebration of Hawaiian culture.

For tickets to Hapa, and Karan Casey Band and Flook at the SOU Music Recital Hall in Ashland please call 541-552-6461 or visit www.oneworldseries.org. For tickets to Karan Casey Band and Flook at the Cascade Theatre in Redding, please call 530-243-8877 or visit www.cascadetheatre.org. ■

Presented by
**Southern Oregon University and
Jefferson Public Radio**

ONE WORLD

concert series



Innovations in Irish Music with

KARAN CASEY BAND & FLOOK

Saturday March 4, 2006 · 8pm · SOU Music Recital Hall, Ashland



HAPA Festival of Hawaiian Music

March 12, 2006 · 7:30pm · SOU Music Recital Hall

TINARIWEN & MARKUS JAMES

April 20, 2006 · 8pm · Historic Ashland Armory

For more information or to purchase tickets please call
541-552-6461 or visit
www.oneworldseries.org

The One World
Season is
sponsored by



Ashland Food Co-op



PROGRAM GUIDE

At a Glance

Focus

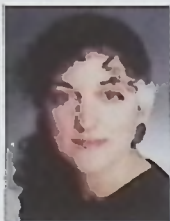
News & Information Service

KSJK / KAGI / KTBR / KRYM / KSYC / KMIC / KPMD



Neal Conan

Weekdays on the *News and Information Service*, listen for an in-depth exploration of international, national and regional news. Following early morning coverage from the *BBC World Service* and *The Diane Rehm Show*, get caught up on what is happening in the 'State of Jefferson' during *The Jefferson Exchange*. Beginning at 8 am, host Jeff Golden invites the views of callers on a wide range of topics and at 9 am he spends an hour with a guest who holds significance in the region. At 10 am, Robin Young guides listeners through news, interviews, reviews and more as she hosts the program *Here & Now*. NPR's *Talk of the Nation* begins at 11 am. Host Neal Conan converses with news makers and shares the role of interviewer with callers from across the U.S. At 1 pm, Warren Olney moderates a fascinating hour of civil debate during the program *To The Point*. The news magazine *The World* concludes 'mid-days' on the *News and Information Service* with an examination of breaking and unfolding news from around the globe. Spend your weekdays with the *News & Information Service* on the air or on-line at www.ijpr.org



Lisa Mullins

Volunteer Profile: Dawn Lemanne

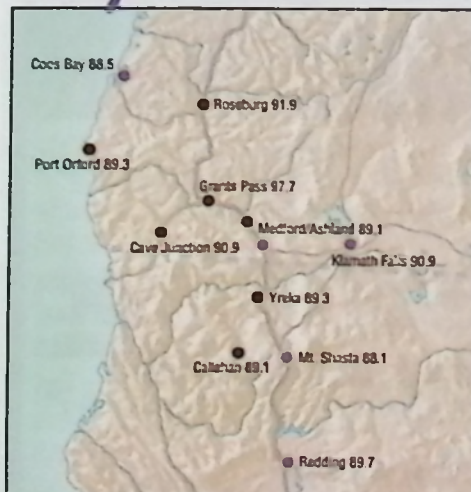
My name is Dawn Lemanne. I volunteer at JPR once a week because I appreciate the mission of public radio. It's important to keep non-commercial news and culture on the airwaves. And I enjoy spending one afternoon a week doing something a little different from my regular work as a medical doctor.



I've lived all over the country, and moved to the Rogue Valley about ten years ago from the San Francisco Area. I have a thirty-minute commute between Ashland and Medford, and that's when I listen to Jefferson Public Radio. I especially love classical music, and where other than public radio can you hear these sounds on the air in our region? I also enjoy programs that focus on science or the arts. I always have JPR on when I drive alone. And if I'm driving with a friend, we'll often have a good conversation about a program we're listening to.

My volunteer time at the station is on Thursday afternoons. That's when I work in JPR's newsroom, helping to get the *Jefferson Daily*, JPR's weekday magazine with regional news, ready to air. I like the setting, too—the microphones, the earphones, the commands to "pot it up," or "stand by," the red light that means you're live.

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

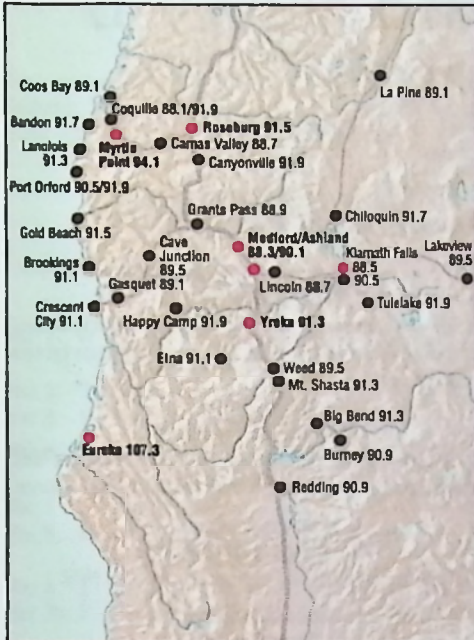
5:00pm All Things Considered

6:00pm Folk Show

9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am The Metropolitan Opera
2:00pm From the Top
3:00pm Played in Oregon

4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

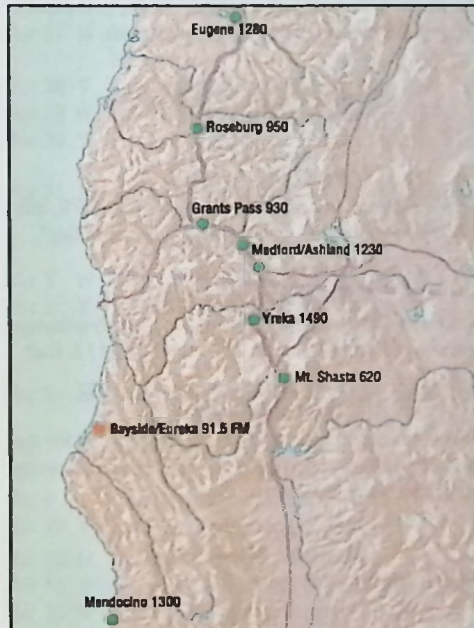
Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm To be announced
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

The Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Center Stage from Wolf Trap

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 1 W Chopin*: Grand polonaise & andante spianato, Op. 22
Mar 2 T Smetana*: *Reveries*
Mar 3 F Torroba*: *Sonatina*
Mar 6 M Bobrowicz: Grand Variations on "La ci darem la mano"
Mar 7 T Ravel*: *Bolero*
Mar 8 W CPE Bach*: Concerto in A for harpsichord & strings
Mar 9 T Barber*: *Souvenirs*, Op. 28
Mar 10 F Sarasate*: *Carmen Fantasy*, Op. 25
Mar 13 M Enrique Czespo: *Suite Americana* No. 1
Mar 14 T Telemann*: Partita No. 6 in E flat Major
Mar 15 W Hanson: *Suite from Merry Mount*
Mar 16 T Harty: *A Comedy Overture*
Mar 17 F Schumann: *Konzertstück*, Op. 86 in F for four horns
Mar 20 M Eric Coates: *Cinderella*
Mar 21 T J.S. Bach*: Suite for organ, harpsichord, and orchestra
Mar 22 W Foote: Nocturne & Scherzo
Mar 23 T Borodin: *Polovtsian Dances from Prince Igor*
Mar 24 F Horatio Parker: Suite for Piano Trio in A
Mar 27 M Boccherini: Cello Concerto in B flat Major
Mar 28 T August Klughardt: Quintet Op. 79
Mar 29 W Beach: Theme & Variations, Op. 80
Mar 30 T Francois Devienne: Flute Concerto No. 7 in E minor
Mar 31 F Haydn*: Symphony No. 60 "Il Distratto"

Siskiyou Music Hall

- Mar 1 W Chopin*: Cello Sonata in G minor
Mar 2 T Schumann: Symphony No. 2
Mar 3 F Vivaldi*: Concerto No. 2 in C, RV 189 (3/4)
Mar 6 M Villa-Lobos: Concerto for Guitar and Small Orchestra
Mar 7 T Ravel*: *Daphnis & Chloe*
Mar 8 W CPE Bach*: Flute Concerto in G
Mar 9 T Borodin: String Quartet No. 2
Mar 10 F Sarasate*: Various Selections
Mar 13 M Dukas: Symphony in C
Mar 14 T Telemann*: Suite for Flute & Strings in F
Mar 15 W Johan Halvorsen*: Norwegian Dances & Songs
Mar 16 T Tor Aulin: Violin Concerto No. 3 in C minor
Mar 17 F Liszt: Grande Fantasia Symphonique
Mar 20 M Nielsen: Aladdin, Suite for Orchestra, Op. 34
Mar 21 T J.S. Bach*: Partita No. 4 in D Major
Mar 22 W Tchaikovsky: The Seasons
Mar 23 T Johann Sperger*: String Symphony in B flat

- Mar 24 F Britten: Violin Concerto, Op. 15
Mar 27 M Grofé: Grand Canyon Suite
Mar 28 T Jacques Widerkehr: Duo Sonata in E minor
Mar 29 W Beethoven: Sonata No. 23, "Appassionata"
Mar 30 T Prokofiev: Piano Concerto No. 3 in C
Mar 31 F Haydn*: Symphony No. 76 in E flat

HIGHLIGHTS

Metropolitan Opera

- March 4 • *Roméo et Juliette* by Charles Gounod
Conductor: Bertrand de Billy
Natalie Dessay, Ramón Vargas, Katharine Goeldner, Stéphane Degout, Kristinn Sigmundsson, and Bertrand de Billy
March 11 • *La Forza del Destino* by Giuseppe Verdi
Conductor: Giandrea Noseda
Deborah Voigt, Ildikó Komlósi, Salvatore Licitra, Mark Delavan, Juan Pons, Samuel Ramey, and Giandrea Noseda
March 18 • *Mazeppa* by Peter Ilyitch Tchaikovsky
Conductor: Valery Gergiev
Olga Guryakova, Larissa Diadkova, Oleg Balashov, Nikolai Putilin, Paata Burchuladze, and Valery Gergiev
March 25 • *Luisa Miller* by Giuseppe Verdi
Conductor: Maurizio Benini
Barbara Frittoli, Irina Mishura, Neil Shicoff, Carlos Alvarez, James Morris, Phillip Ens, and Maurizio Benini



Violinist Chee-Yun performs on *Saint Paul Sunday* on March 26th on JPR's Classics & News service.



The Orion String Quartet performs on March 5th during *Saint Paul Sunday*.

Saint Paul Sunday

- March 5 • The Orion String Quartet
Ludwig van Beethoven: String Quartet in c minor, Op. 18, No. 4
Franz Schubert: String Quartet No. 14 in d minor, "Death and the Maiden," D. 810
II. Andante con moto
Sergei Prokofiev: String Quartet No. 1, Op. 50
II. Andante molto, Vivace
March 12 • The King's Noyse
Program to be determined
March 19 • Matt Haimovitz, cello; Jean Marchand, piano
Johann Sebastian Bach: Unaccompanied Cello Suite No. 3, BWV 1009 in C major
IV. Sarabande
VI. Gigue
Osvaldo Golijov: Omaramor
Dmitri Shostakovich: Cello Sonata in d minor, Op. 40
March 26 • Charles Wadsworth and Friends: Chee-Yun, violin; Todd Palmer, clarinet; Andrs D az, cello; Wendy Chen, piano
Anton n Dvorak: Waldesruhe, Op. 68, No. 5
Slavonic Dance in e minor. Op. 72, No. 2
Slavonic Dance in C major, Op. 46, No. 1
Felix Mendelssohn: Trio for Violin, Cello and Piano in d minor, Op. 49
II. Andante con moto
III. Scherzo: Leggiero e vivace appassionato
Robert Schumann: Fantasy Pieces for Clarinet and Piano, Op. 73
Stephen Prutsman: I've Got Rhythm Not

From The Top

- March 4 • This edition of *From the Top* is presented by Young Audiences, Inc., America's leading producer of live educational programs in the arts, and features special guest artist Joshua Bell as well as extraordinary young musicians from around the country.
March 11 • The beautiful beaches of Maui beckoned, but the *From the Top* team diligently recorded a program at the Maui Arts and Cultural Center with wonderful performances by young musicians Hawaii and the west coast.
March 18 • *From the Top* is at home on the stage of New England Conservatory's Jordan Hall in Boston this week, for a show featuring an 11 year-old violinist who just moved to the US from Poland and a trombone quartet from Chicago.
March 25 • This edition of *From the Top* will be an "All-Philadelphia" show coming from the Perleman Theatre in Philadelphia's new Kimmel Center for the Performing Arts and features young musicians studying at the Settlement Music School and Temple Music Preparatory Division.

Keep informed!

Jefferson Daily

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Regional news

Commentaries

In-depth interviews

Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly Achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape.

Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS · 8PM-10PM

Rhythm & News

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

New Dimensions

March 5 • Teaching Ecological Imagination with David Orr

March 12 • The Unpredictable, Benevolent, Brilliant Revolution with Rob Breznsky

March 19 • The Innate Genius of Creativity with Michael Ray

March 26 • Fishing the Sea to Death with Joshua Reichert

Marian McPartland's Piano Jazz

March 5 • Kitty Margolis

Kitty Margolis is considered one of the most innovative and inventive singers in jazz today. A native of San Francisco, Margolis has recorded and performed with some of the biggest names in the business, including Joe Henderson, Lionel Hampton, and Elvin Jones. Her imaginative improvisations and inventive scat bring listeners into her world with emotion, intelligence, and wit, as you'll hear when she joins McPartland for "I'll Remember April."

March 12 • Eldar Djangirov

Eldar Djangirov made his first appearance on *Piano Jazz* when he was just ten years old. His young voice reflected his family's recent migration from Kyrgyzstan, but his fleet fingers showed a deep love for Art Tatum and Oscar Peterson. Although he's still too young to order a beer, Eldar drinks deeply from the well of his musical predecessors when he plays "Nature Boy" and Monk's "Ask Me Now."



On March 5th, Kitty Margolis performs during *Marian McPartland's Piano Jazz*.

March 19 • Joanne Brackeen

Joanne Brackeen is a virtuoso pianist, master composer, and all-around brilliant musician. Often called "the Picasso of jazz piano," Brackeen shatters convention with her visionary spirit. In her hands, the history of jazz is created and recreated as she floats seamlessly between traditional and free styles. Like McPartland, Brackeen has been a trailblazer for women in jazz. The two old friends get together on McPartland's "Ambiance" and Coltrane's "Giant Steps."

March 26 • Jimmy McPartland

Chicago trumpet legend Jimmy McPartland would have turned 99 this month. In addition to playing with the early greats like Bix Beiderbecke and Fats Waller, Jimmy McPartland is also responsible for introducing a young English pianist named Margaret Marian Turner to the American jazz scene. The rest is history. The McPartlands get together for one of Jimmy's favorite tunes, "St. James Infirmary," in this classic *Piano Jazz* program.

The Thistle & Shamrock

March 5 • Remember Silly Wizard?

In the '80s, Silly Wizard took their high-energy brand of traditional music and song to audiences across Europe and the United States. Fronted by singer Andy M. Stewart and featuring Johnny and Phil Cunningham on fiddle and accordion, each performance was a night to remember. Bassist Martin Hadden recalls these wild times and shares many of the brilliant recordings that captured the young band at its prime, some of which have only recently resurfaced.

March 12 • Irish Ancestral Stories

Irish figures of myth, legend, and romance tell their stories through the music of Maire Breatnach and Anuna. In addition, we'll hear Maurice Lennon's musical portrait of the tenth century Irish King Brian Boru that marks the hero's struggles to defend his country against the pillaging Vikings.

March 19 • Atlantic Bridge

From dance tunes to Gaelic airs, the musical links between Scotland, Ireland, and Cape Breton are here for you to explore. This week features Scotland's Alasdair Fraser, Cape Breton's Dougie MacDonald, and Ireland's Maeve Donnelly, along with many more.

March 26 • Songs of the Jacobite Risings

Hear songs this week from the past to the present time, reflecting various viewpoints on one of the most unsettled periods in British history. It was the half-century of great political unrest known as the Jacobite Risings, when loyalists of the deposed Stuart royalty fought to restore the family to the throne. Often romanticized as a struggle between the Scots and the English, in reality it played out mostly as a Scottish civil war, culminating at the Battle of Culloden in 1746. Travel through history with Rod Paterson, Ewan MacColl, Brian McNeill, and The Whistlebinkies.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

LOW-FAT CRAB AND DILL DIP

(Makes 8 servings)

1/2 Cup Fat-free plain yogurt
1/4 Cup Fat-free mayonnaise
3 oz Fat-free cream cheese
1 Pkg Dill dip mix (ranch or onion)
2 6 oz cans Crab, chopped
(artificial works too)
1 Celery stick, chopped
1/2 Onion, chopped
Salt and pepper to taste

In mixing bowl, combine yogurt, mayo, and cream cheese. Stir until smooth. Add the dill dip mix and stir well. Then stir in crab, celery, and onion. Refrigerate for two hours. Serve as dip for carrots, celery, or cauliflower. Or you can spread onto whole wheat crackers.

Nutrition Facts

Calories 89.11
Calories From Fat (29%) 26.02
Calories From Protein (44%) 39.20
Calories From Carbs (27%) 23.89
Total Fat 2.89g 4%
Saturated Fat 1.50g 7%
Monounsaturated Fat 0.63g
Polyunsaturated Fat 0.29g
Trans Fatty Acids 0.00g
Cholesterol 37.72mg 13%
Sodium 282.93mg 12%
Potassium 418.41mg 12%
Carbohydrates 6.29g 2%
Dietary Fiber 1.65g 7%
Sugar 2.52g

Bon Appetit & Stay Well!

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MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm
Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm
On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm
News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
New Dimensions

8:00pm-8:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
To be announced

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am
BBC World Service



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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival offers five plays continuously this month: Shakespeare's romance *The Winter's Tale*, a story of the power of jealousy and forgiveness; *The Diary of Anne Frank* in an honest, new adaptation; Oscar Wilde's witty and scandalously unsentimental comment on Victorian sincerity, *The Importance of Being Ernest*; a new play about a modern family caught between their dreams and reality called *Up*; and William Inge's warm slice of life straight from the heartland, *Bus Stop*. Performances at 1:30 & 8 p.m., backstage tours at 10 a.m. Tuesday-Sunday. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org

◆ Oregon Stage Works presents *Crossing Delancey*, Susan Sandler's charming tale about an old-world grandma who hires a matchmaker for her new-world yuppie granddaughter, just about the last thing a stubbornly independent young intellectual could possibly want. Two suitors – the nice and steady pickle salesman and the arrogant up-and-coming author – complete the mix to create a lively romantic comedy that the entire family can enjoy. Previews March 21 and 22, runs March 23-April 23. Thurs-Sat. at 8 pm, and Sun. at 2 pm. Adults \$17, students \$10. Seniors \$12 on Thursday, March 30 only. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org

Music & Dance

◆ The Oregon Cabaret Theater presents *Honky Tonk Laundry* playing thru April 2nd. Lana Mae Hopkins and Katie Lane have a world of trouble—man trouble. Fortunately, they also have each other. And a world of country songs to sing as they work side by side at the Wishy Washy Washeteria, wringing their hearts out and hanging them on the line. Songs include classic tunes like "I Fall To Pieces," "D-I-V-O-R-C-E," "Nine To Five," and "These Boots Were Made For Walkin'," as well as the newer breed of country songs like "Good-bye, Earl" (Dixie Chicks). These country women turn their good ol' laundromat into a boot-scooting honky tonk. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902

◆ The Camelot Theater presents *A Little Night Music* by Hugh Wheeler and Stephen Sondheim, on March 15th-April 16th. The first musical of the season will be the beguiling "A Little Night Music" featuring a witty and moving libretto by Hugh Wheeler and music and lyrics by the incomparable Stephen Sondheim. This lilting adaptation of Ingmar Bergman's film "Smiles Of A Summer Night" traces the myriad forms of desire from the tender blossoming of inexperience to the startled rekindling of long-forgotten passion. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250



The Living Gallery celebrates National Women's History month with a show of new monoprints by Nancy Wilkins through March.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ The Rogue Valley Symphony presents cellist, Amos Yang, performing Schumann's Cello Concerto in A minor, Op. 129. Unique among cello concertos, Schumann's composition was composed in a few short weeks and is in his most flowing, lyrical style, full of grace and beauty. The Symphony completes this program with performances of Berlioz' *Roman Carnival Overture* and Cesar Franck's *Symphony in d minor*. On March 3rd, 8 pm in Ashland at the SOU Music Recital Hall, \$39 premium, \$32 general reserved, and \$5 student; on March 4th, 8 pm, in Medford at the Craterian Ginger Rogers Theater, \$32 premium, \$25 general reserved, and \$5 student; and on March 5th, 3 pm, in Grants Pass at the Grants Pass High School Performing Arts Center, \$29 premium, \$22 general reserved, and \$5 student. Enrich your concert experience with the pre-concert talk led by Pat Daly, one hour before each performance. Call the Rogue Valley Symphony Box Office at (541) 552-6398 for tickets. A limited number of \$10 seats are available for purchase two weeks prior to the concert date. www.rvsymphony.org.

◆ MOJO Rising presents Mollie O'Brien on March 5th. Performing old time, folk, blues, and gospel selections, she moves without hesitation from style to style, dipping into the songs of Lennon and McCartney, Percy Mayfield, Memphis Minnie, Chuck Berry, and the Subdudes. 8 pm. \$15 advance at the Music Coop in Ashland; limited tickets at the door. At MOJO Rising, 140 Lithia Way, Ashland. (541) 324-7044. www.mojorisingstudio.com.

◆ Craterian Performances presents three events this month:

On March 14th, *The Three Musketeers* comes to life at 8 pm. Alexandre Dumas' epic tale of intrigue and romance, set in 17th-century France, becomes a grand theatrical entertainment in the hands of the acclaimed Acting Company. Plots and counterplots, thuggery and skullduggery, sword fights, narrow escapes, and extravagant acts of derring-do – this spectacular production has it all. On March 18th, at 8 pm, *Tap Kids* presents nine of the nation's most talented young tap dancers in a rousing, joyous celebration of American youth culture. Musical vignettes tell the story of a group of school kids facing challenges both mundane and momentous as they prepare for the big school dance at the end of the day.

On March 24th, national guitar champion Steven King takes the stage. All shows at 8 pm. Adults \$29-23, Youth (0-18)



On March 4th, the Amelia Piano Trio performs at 7:30 pm at the Ross Ragland Theatre in Klamath Falls.

\$22-16. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org.

◆ St. Clair Productions presents An Evening of Indian Ragas on March 3rd and An Evening of Scottish music with fiddler Alasdair Fraser and cellist Natalie Haas on March 24th. The Indian show features vocals by Shabda Kahn and Rik Masterson, Melinda Williams on Tamboura and Tzara Vierck on tablas All shows at 8 pm, at the Unitarian Center, 4th and C Streets, Ashland. Tickets at (541) 535-3562, at the Music Coop or www.stclairerevents.com.

◆ Tom Kimmel performs a House Concert on March 17th. "A singer/songwriter who possesses the best qualities of John Wesley Harding or John Hiatt-suberb songwriting and raw, hard-driving vocals."—San Francisco Herald Examiner. 7:30 pm. \$10. 2203 NW Juliet Lane, Grants Pass.

◆ Ashland Folk Music Club offers a Contra Dance on March 18th. Live music and caller. Beginning instruction 7-7:30 pm, main dance 7:30-10:30 pm. Members \$5, Students \$4, Non-members \$7. At the Walker School Gym, at Walker and Homes Avenues, Ashland (541) 552-1039

Exhibition

◆ The Schneider Museum of Art presents "International Women's Exhibition: Intimate Revelations" on March 3rd-April 15th. Opening Reception, March 2nd, 5-7 pm. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Wiseman Gallery presents a "Women's Things: Reassessing Everyday Objects" thru March. A juried exhibit designed to showcase small format contemporary art during National Women's History Month. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ The FireHouse Gallery presents Natalya N. Burd's "When the Day is Longer than the Century" thru March. Seen as a metaphor of life around her, Burd's watercolor paintings reflect two different worlds, one that is real and one that is virtually real. FireHouse Gallery, Rogue Community College, 214 SW 4th Street Grants Pass.

◆ The Living Gallery celebrates National Women's History month with a show of new monoprints by Nancy Wilkins thru March. Artist reception is on March 3rd, 5-8 pm. Located at 20 S. First Street, Ashland. (541) 482-9795. www.thelivinggallery.com.

St. Clair Productions presents and an evening of Scottish music with fiddler Alasdair Fraser and cellist Natalie Haas on March 24th.



UMPQUA

Theater

◆ UACT presents *Butterflies Are Free*, thru March 5th. Fri & Sat 8 pm, Sun 2 pm, \$9. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

◆ Centerstage presents "Moon Over Buffalo" on March 9th-19th. \$9. At Umpqua Community College, 1140 College Road, Roseburg. (541) 440-4694

Music & Dance

◆ Umpqua Community College presents the Umpqua Community College Chamber Choir on March 7th. 7:30 pm. At First Presbyterian Church, 823 SE Lane, Roseburg. (541) 440-4691

◆ Umpqua Symphony Association presents the University of Oregon Opera Ensemble and Orchestra on March 11th. 7:30 pm. \$16 adults, \$14 seniors, \$10 students. At Umpqua Community College Jacoby Auditorium, 1140 College Road, Roseburg. (541) 672-0494

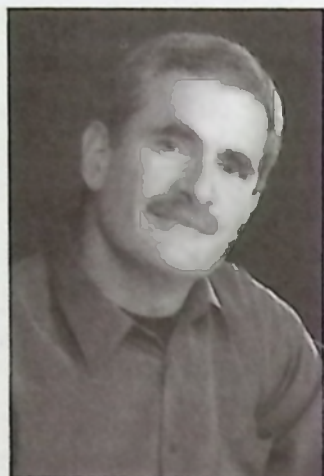
◆ Roseburg Community Concerts Association presents The Coats on March 15th. 7:30 pm. \$20 for Adults and \$10 for Students. At Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 672-0494

◆ Umpqua Symphony Association presents the Eugene Symphony on March 17th., At Umpqua Community College Jacoby Auditorium, 1140 College Road, 7:30pm, \$16 adults, \$14 seniors, \$10 students, 672-0494, 7:30 pm. \$20 for Adults and \$10 for Students. At Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 672-0494

CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Jeannine Rossa

Music DVDs: Are They Worth It?

If you open the pages of any music magazine, you will immediately realize that artists and labels are churning out DVDs, not just CDs. So what's the deal? Are music DVDs worth buying? The following are by no means representative, but perhaps my comments will help you choose wisely.

The Palm Pictures label has released some multi-media packages containing a DVD, CD, booklet and photo-illustrated map. The *Vedic Path* DVD has lush, beautiful images flowing by in "slow-mo" while a soundtrack of Indian-influenced music accompanies. I found myself frustrated by the disconnect between some of the images and the soundtrack. For example, during footage of a Punjabi wedding completely different music provides the sonic illustration. I would have liked to hear what the guests were dancing to. Maybe it was the Macarena, but hey, that would be the real India, not a contrived one. I also wanted to know where the scenes were shot, but the map does not correspond to the video. The booklet provides only general, pop-culture information. Finally, the *Vedic Path* CD features artists with a particular "sound," regardless of national origins or "Indianness" of the music. Is it worth it? If you are fan of Indian music, don't bother. If you are curious about the country and feel like any information is a vast improvement over your current lack of knowledge, then maybe.

Palm Picture's *Africa* package is similar, but the music is much more representative of the continent. Watching the DVD, I was initially irritated because the first singer is Malian artist Oumou Sangare. Yet much of the corresponding video is not

from Mali. Then I got over it, and enjoyed the DVD immensely. In fact, both my husband and I found ourselves glued to the screen to watch the images unfold. The filmmakers really tried to include everyday, working people like coffee plantation work-

ers, fishermen, and carpenters. Again, the map and booklet provide unsatisfying basic information. But I've watched the DVD three times, and find that I don't mind having it on in the background. Is it worth it? I say yes.

Palm Pictures also released a documentary package on the

Senegalese artist, Baaba Maal. Baaba Maal is interviewed in his hometown of Podor. We meet his friend and mentor, Mansour Seck; watch Maal and his band rehearse; get into the "groove" of what it is like to live in Podor. We travel with Maal. We watch him perform in Africa and Australia. We understand the spirit infusing Baaba Maal's music. Is the DVD worth it? I enjoyed it immensely, but I can't watch an interview over and over. My recommendation would be to rent or borrow.

Another Palm Picture DVD features the Afrobeat legend Femi Kuti ("Live at The Shrine,"). This documentary features extensive interviews with Kuti and plenty of live performances. The filmmaker often splits the screen. At first this is weird, but then it becomes a clever way to increase footage and juxtapose subjects like Kuti and his father, Fela, or Kuti at home and on stage. Watching the documentary was the closest I'll ever get to seeing Femi & Co. live in Lagos, Nigeria. I came away with a sense of the frustration and anger of Nigerians, the passion and dedication of Kuti and his band (they play at least twice a week for free) and

some of the weirdness of it all. "I have the force of music running like a wild fountain in my head," he says. Indeed, Kuti himself is a force of music. Is it worth it? Yes, if you are a big Femi fan; no, if you are not. However, if you are interested in Afrobeat, Nigeria, or crave knowledge about the world, rent or borrow it.

Lura is a singer/songwriter from Cape Verde. The DVD that comes with her new CD *Di Korpu Ku Alma* (Lusafrica) combines an interview with performance footage. I found that my appreciation of Lura as an artist grew after watching her perform and speak about her music. Is the DVD worth it? If it was alone, I would say No. However, it's with a great CD, so it's up to you. I say, buy used.

The DVD accompanying Rachid Taha's CD *Tekitoy* (Wrasse), is a documentary of his tour in, of all places, Mexico. What a blast this is! The documentary mixes footage of French-Algerian Taha and his multi-ethnic band, commentary by band members, a funny sequence where Taha suffers torturous interviews, and portions of their Mexican performances. I enjoyed seeing how excited Taha was to connect with the Mexican people, from buying bullfighter pants to performing in smaller towns. I loved watching this DVD although my husband got bored with it fast. Is it worth it? Yes if you are a Taha fan. No, if you are not. Regardless, it's free with the CD.

Finally, the DVD with Burning Spear's CD *Our Music* (Burning Spear Records) was disappointing: mostly talking heads. The DVD does follow the musicians as they lay down tracks in the studio. However, it's dull to watch someone grooving to music in his or her headphones—music that we can't hear. Is the DVD worth it? No, but since it comes on the flip side of a solid reggae CD, you will get it anyway if you buy the disc.

While these music DVDs were fun, I wouldn't buy most of them if they were sold a la carte. My recommendation: Go for it if the DVD is a "bonus freebie" on a good CD.

Jeannine Rossa is the host of the World Beat show. She just bought a DVD player (finally).

ARTSCENE *From p. 29*

NORTH STATE

Theater

◆ BareStage Theatre presents "Invasion of the Redding Improv Players," on March 11th. 8 p.m. \$7 general admission and are available at Francisco's Mexican Restaurant, at www.barestage.com, or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

Music

◆ The Mendocino Music Festival presents pianist Helene Wickett playing Beethoven Piano Sonatas on March 5th. 3 pm. At the home of Chuck Ellis and Claire Greenberg in Little River, CA. Seating is limited for this unique event. For tickets call (707) 937-4041. Information at www.mendocinomusic.com.

Exhibition

◆ The North Valley Art League's 22nd Annual National Juried Show brings together local and national artists thru March 4th. From March 7th-April 1st, a Members' show, "Paint the Golden State" and a featured artist show, "My Polyphonic Paintbrush", is a celebration of media. Reception on March 10th, 6-8 pm. At the North Valley Art League Carter House Gallery, 48 Quartz Hill Road, Redding. (530) 243-1023

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents Mollie O'Brien on March 4th. 8 pm. O'Brien is one of roots music's best interpreters and singers, and her voice is smooth, smoky, powerful, and as bright and bold as sheet lighting—Once you've heard it, you'll be hooked forever. On March 18th, singer, songwriter & guitarist Dan Frechette performs. Frechette has a knack for adapting elemental folk forms including bluegrass, Celtic, country, ragtime and country blues. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Coos Art Museum presents "Vision 2006" thru March 9th. An annual high school art competition for students from throughout Southern Oregon. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents "Le Temps Retrouve / Revisiting the Past" by Michelle Rogers thru April 2nd. A selection of "collages" of old postcards juxtaposed with the artist's own images brings out new visual relationships between different times and places and implies an enigmatic narrative. Also, "Larger Than Life: Black & White Photographic Portraits of Visual and Performing North Coast Artists" by Robin Robin thru April 2nd. This is

a photographic exhibition of large format black and white studio portraits of selected Humboldt County visual and performing artists. And, "Portrayals of Nature" by Bill Van Fleet thru March 19th. Van Fleet's lifetime devotion to drawing and painting culminates with his studies of nature, flora and fauna, and the animals that inhabit the natural world. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278

KLAMATH

Theater

◆ The Ross Ragland Theater and Cultural Center presents a variety of shows this month: On March 4th, the Amelia Piano Trio performs at 7:30 pm. Called "remarkable" by Strings and "exemplary" by Strad, the Amelia Piano Trio has been grand prizewinner at the Yellow Springs National Competition and recipient of the ASCAP award for Adventurous Programming. \$18.

On March 10th, the Golden Dragon Acrobats arrive from Cangzhou, Hebei province in China. These 24 actors, athletes and artists leave audiences breathless with spellbinding feats of physical daring and grace. Their ancient skills and contemporary techniques bring the Far East to Klamath Falls. \$37-25.

On March 17th, The Tiller's Folly provide high-energy, acoustic music, with a Pacific Northwest twist to the traditional with an original mix of Celtic, bluegrass and pop. Stories, great sounds & dancing. \$34-21.

On March 26th, Ladysmith Black Mambazo performs their stunning harmonies. Since they burst into the music scene on Paul Simon's "Graceland" album, the Grammy-winning a cappella singers have become one of South Africa's national treasures. \$37-25.

All shows at 7:30 pm. For tickets, call 541-884-LIVE (5483), visit www.rtrtheater.org or call the box office. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls.

◆ The Linkville Players present David Mamet's Pulitzer Prize-winning drama, *Glengarry Glen Ross*, March 3rd-March 25th at 8:00 pm. Set in a sleazy Chicago real estate office, this brilliant play is an abrasive attack on business and culture in America and dramatizes the effect it has on the men who must cheat and lie in order to survive. Recommended for adults only due to strong language. Reserved tickets: \$7-11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782. Reservations: (541) 882-2586

Music

◆ The Oregon Institute of Technology Diversity Center presents a free concert by David Hunt on March 8th. David Hunt has traveled around the world playing and writing music. 6:30 PM OIT College Union Auditorium, 3201 Campus Drive Klamath Falls. (541) 885-1369



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Rhythm & News

AS IT WAS

Plane Crash Near Lakeview

By Dawna Curler

The fatal crash of a small airplane over mountainous terrain in Northern California or Southern Oregon is tragic but not unusual. But when a single-engine Beechcraft Bonanza went down near Lakeview, Oregon, in October 1947, the crash shook the whole state and the Republican Party to its core.

On board was Earl Snell, Oregon's governor, along with Secretary of State, Robert Farrell, Jr., and Senate President, Marshal Cornett. Piloting the plane was a Republican Party leader, Cliff Hogue. The group was heading to a friend's ranch to hunt waterfowl. They stopped in Klamath Falls for dinner then flew out again in stormy weather. A cowboy camping near the crash site reported hearing an airplane, its engine started cutting out and restarting, then silence. A search party, including a number of Lakeview residents, scoured the tree-covered hills until they found the wreckage. They slogged through thick mud in bitter-cold rain and sleet hoping to find survivors...but there were none.

The deaths of three of Oregon's top officials and most powerful Republican leaders left the state government in turmoil for some time. The heartbreaking accident reshuffled the political deck accelerating political careers for some Republicans and leveling the playing field for Democrats.

Source: Gregory, Gordon. "Last Flight to Lakeview," Southern Oregon Heritage, Vol. 3, No. 3, pp. 24-27.

The Columbus Day Storm

By Dawna Curler

Compared to the 2004 Tsunami, devastating tornados, earthquakes and floods that have wreaked havoc on the world in recent years, a mere wind and rainstorm seems insignificant by comparison. Yet, the Columbus Day storm of 1962 ranks as one of the worst natural disasters in West Coast history.

The storm blew in from the ocean between Eureka, California, and Gold Beach, Oregon, headed inland toward Red

Bluff and Medford, then shot north up the coast and the I-5 corridor through Roseburg, Eugene, Salem, Portland and into Washington. Peak winds, starting at 50 to 80 miles-per-hour in the south, reached over 100 in the north. As the storm passed, falling trees smashed homes and cars, roofs blew away and buildings collapsed. Power lines blew down, crops were devastated and livestock killed. More than 50,000 homes destroyed, 15 billion board feet of timber ruined, and nearly half a million households left without power. At least 46 people died from the storm.

Conditions that created this "freak" storm were unique and unlikely to occur again. Still, the vast destruction offered many lessons to be learned from and reasons to have effective personal and public disaster preparedness plans in place.

Sources: Lucia, Ellis. *The Big Blow, the Story of the Pacific Northwest's Columbus Day Storm*. News-Times Publishing Co. 1963. Online source: oregon-state.edu/readw/October 1962.html. Read, Wolf. *The "Big Blow" of Columbus Day 1962*. and W: usatoday.com/weather/news/2002/2002-10-12columbus-day-storm_x.htm. Ferocious storm surprised the Pacific Northwest on Columbus Day 1962, Seattle—

McCloud

By Marjorie O'Harra

The day of the "company town" is gone, but in McCloud, California, it's not forgotten.

Tucked into the forest on the south slope of majestic Mt. Shasta, this small, friendly town began when the McCloud River Lumber Company built a sawmill there in the 1890s. For more than 60 years, the lumber company was known as "Mother McCloud." A third-generation resident explained, "Everything was company owned. When your faucet leaked or a light burned out, you'd just call Mother McCloud and a crew would be over to fix it for you."

The lumber company sold in 1965. Town residents bought the homes and buildings. They preserved the nature of their town, making it an inviting place to visit.

The general store still stands on Main Street, and the train still whistles when it

pulls into the depot. The McCloud Hotel, former lumber company offices, hospital, and several fine old homes have all been charmingly refurbished and serve guests as bed and breakfast establishments.

McCloud is 12 miles east of Interstate 5 via the Highway 89 exit off Interstate 5 at Mount Shasta City. P&M Cedar Products operates a state-of-the-art mill here now - but the former "company town" is owned by its people.

Source: Shastahome.org/McCloud-history.htm.
Plus, personal visit



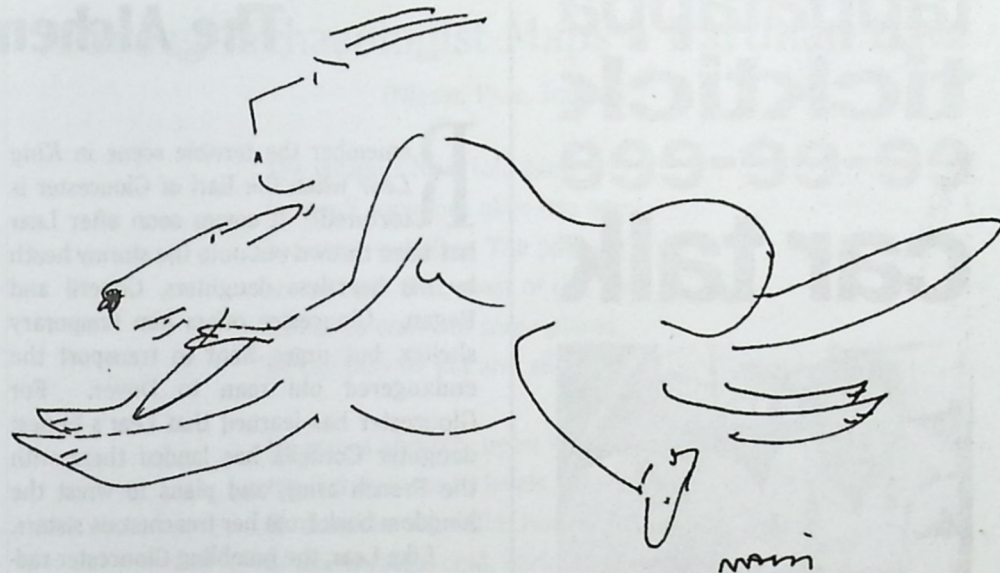
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.



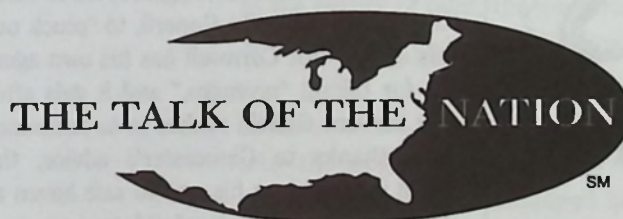
LITTLE VICTORIES

Mari Gayatri Stein



COVERING GROUND

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*



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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

The Alchemy of Pain

Remember the terrible scene in *King Lear* when the Earl of Gloucester is tortured? It comes soon after Lear has been thrown out onto the stormy heath by his heartless daughters, Goneril and Regan. Gloucester offers him temporary shelter, but urges Kent to transport the endangered old man to Dover. For Gloucester has learned that Lear's honest daughter Cordelia has landed there with the French army, and plans to wrest the kingdom back from her treacherous sisters.

Like Lear, the bumbling Gloucester radically misjudges the loyalty of his children. He makes the mistake of sharing the letter containing this hopeful news with Edmund, his unscrupulous bastard son, and Edmund turns the letter over to the Duke of Cornwall, Regan's husband.

Cornwall, having commandeered Gloucester's castle and forbidden anyone to help Lear, is furious. Regan votes to hang Gloucester instantly, Goneril, to "pluck out his eyes." But Cornwall has his own agenda for taking "revenges," and it gels after the servant Oswald rushes in to announce that thanks to Gloucester's advice, the King is indeed on his way to safe haven at Dover. Though he's afraid to impose a death penalty on Gloucester, "without the form of justice," Cornwall declares, "Our power/ Shall do a courtesy to our wrath, which men/ May blame, but not control."

In other words, he won't bring Gloucester to some sort of trial, but he will exploit his new position of power to indulge his anger. His final clause radiates two meanings: that in general humans welcome anger as a handy excuse for their actions, rather than trying to control it; and specifically that people may disapprove of his brutality, but they can't stop him.

It is at this point, *after* the answers have been passed around and grasped as motive for vengeance, that the questioning of Gloucester begins. He is brought in and bound to a chair, then Regan yanks on his beard, and Cornwall orders him to disclose

information that everyone in the room *already* possesses: *what do you hear from France, where have you sent the King, why Dover?*

"Wherefore to Dover?" The villains ask three times, but in the end Gloucester blurts, not the facts they want to hear him recite, but his moral truth: he has urged the King to Dover in order to save him from the viciousness of his "boarish" daughters. At Gloucester's act of verbal defiance, the physical abuse implicit in the scene reaches its explicit, and foregone, culmination. As Goneril ordered before it all started: Gloucester's eyes are plucked out.

Living under an absolute monarch, for whom torture was an accepted instrument of the State, Shakespeare knew a thing or two about its practices and purposes. Maybe we should put aside our ridiculous ticking-bomb scenarios and hear what he has to tell us, that torture is not about intelligence. It's about the ritual interplay of two activities, injuring and interrogating, as a way to satisfy anger and substantiate spurious claims to power. Information is the pretext; revenge and intimidation, muscle-flexing, the text. Gloucester, wandering around bloodied and eyeless, becomes an example to others who might think of challenging Cornwall. Indeed, Gloucester warns off an old man who tries to help him, fearing such efforts will bring the man injury as well.

In a brilliant deconstruction of torture in her book, *The Body in Pain*, Elaine Scarry explores the connection between interrogating and injuring in greater depth. Intense pain, first of all, breaks the sufferer's ties to external reality by crowding out all mental imagery. It causes the sufferer's world to shrink to the narrow, excruciating confines of his wounded body. Nothing else exists.

Intense pain also separates the sufferer from language, reducing speech to a scream. The "interrogator" demands answers to his questions not to collect

information, but to extend control beyond the prisoner's body to his more elusive spirit, expressed through the voice. The content of whatever monosyllables the prisoner manages is irrelevant. The important thing is that the prisoner is made to answer on the torturer's terms, thereby confirming that the prisoner's connection to his own world has been destroyed. Such is the complex alchemy, Scarry suggests, that the energy the prisoner once channeled to his own community or culture is thus appropriated by the torturer to shore up his.

Scarry's analysis explains the rush we experience when Gloucester musters his energy and fires off his final defiant answer. He does lose his eyes, but his refusal to surrender his voice succeeds in undercutting Cornwall's power: it moves Cornwall's servant to rebel and deliver his master a mortal stab.

Meanwhile Lear's own trajectory emphasizes that the asking of questions is a political act, not an informational one. He plays interrogator in Act One, when he demands love testimonials from his daughters: he wants to control their voices to compensate for his waning strength. But once he surrenders his crown, Goneril and Regan turn a deaf ear to his questions. The power vectors are fully reversed when they strip him of everything and turn him out into the storm, where he is reduced to interrogating a joint-stool.

Naked and shivering, his mind all but shattered, Lear is plunged into the bodily pain his power shielded him from. Maybe because he does not undergo interrogation as part of this torture, it fails to constrict his voice, which expands into rich, if enigmatic truths. For in severing him from his old world of surface pomp, the pain also returns him to his humanity. For the first time he experiences empathy for "poor, bare, forked animals"—humankind, beneath the epaulets and power ties. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Eleanor Berry

A Young Archaeologist Maps a Parthian Cave

(Niasar, Fars, Iran)

The villagers have told him
he won't come out alive—no one
has come out alive. The passages
are so tight that, most of the way,
he has to crawl. In some places,
he can only lie flat and slither.

He comes abruptly upon hidden drops
ten feet or more to levels below.
It takes him six, eight, hours, struggling
in fear through cold, dark stone,
to reach a chamber where
he can stand erect, see light beyond.

Emerging exhausted, elated, he is certain
the cave was a temple to Mithras,
Persian sun-god whose priests
entered its depths to be born anew
to the beauty of light, the goodness
of warmth, the divine beneficence of sun

as Iranians still, each year at *Nowrouz*,
after the long nights and barren cold
of winter, stretch their cramped limbs
and dance, dance to celebrate the green
that springs in the trail of snowmelt,
to welcome the bloom of almond tree and lotus.

Eleanor Berry's poetry appears in current or recent issues of *Crab Orchard Review*, *Hawai'i Pacific Review*, *Nimrod*, and *Windfall*, as well as in the 2004 edition of *The Anthology of New England Writers*. Recent essays have been published in *Herspace: Women, Writing, and Solitude* (Haworth Press, 2003) and in *Antioch Review*. A book of her poems, *Green November*, will be published by Traprock Books in 2006. She coordinates a monthly series of poetry readings in Stayton, and is President of the Oregon State Poetry Association. She lives in Lyons, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

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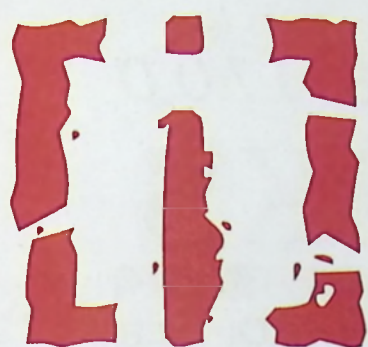
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From World Premieres to an Academy Award® Winner

This exciting event transforms Ashland as local and international filmmakers of documentaries, features and short films come to the historic Varsity Theatre downtown.

Last year attendance exceeded 11,000, 2/3 of the shows sold out and over 90% of the seats were filled over the 5 days of the festival.

2006 tickets go on sale to AIFF members in early March. General public box office opens March 22.

MEMBERSHIPS IN THE AIFF START AT JUST \$50 AND ALL INCLUDE:

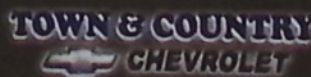
- First notice of festival selections and first access to tickets
- Early entry to films for best seat selection
- Members only, indoor box office during festival
- \$2 off general public ticket price
- Credit card and check privileges at box office
- First "Rush Line" privileges for sold out films
- First access to tickets for the Oscar® Night Gala 3/5

Some membership levels include:

NO TICKET REQUIRED AND PRIME RESERVED SEATING

Festival and Membership information at

www.ashlandfilm.org





Ashland Springs Hotel

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541-488-1700

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- Two movie tickets to the
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